

HEARING HISTORY: MUSICAL BORROWING IN THE PERCUSSION ENSEMBLE
WORKS, DUO CHOPINESQUE AND CHAMELEON MUSIC, TOGETHER WITH
THREE RECITALS OF SELECTED WORKS OF GEORGE CRUMB,
MINORU MIKI, ALEC WILDER, ERIC EWAZEN,
RAYMOND HELBLE, AND OTHERS
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Duo Chopinesque by Michael Hennagin and Chameleon Music by Dan Welcher represent two of the most significant percussion ensemble compositions written in the last twenty years. Both works are written for the mostly mallet type of percussion ensemble wherein the keyboard instruments predominate. However, the most unique aspect of these two pieces is their use of musical quotation. Duo Chopinesque borrows Chopin's Prelude in E minor in its entirety, while Chameleon Music borrows portions from four Mozart Sonatas. This paper places each work within the history of the percussion ensemble, and in the larger history of musical quotation in the twentieth century. In addition, the compositional characteristics of both works are examined with particular emphasis on each composer's use of borrowed material from the music of Mozart and Chopin. Particular attention is paid to the relationship between quoted material and newly composed rhythmic motives.

Tape Recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.

University of North Texas
College of Music

presents

A Graduate Recital

STEPHEN FULTON, *percussion*

accompanied by
Julie Williams, *flute*

Monday, June 2, 1997

5:00 pm

Recital Hall

Time for Marimba Minoru Miki
Suite for Flute and Marimba Alec Wilder
 I-VI
Rhapsody for Marimba, "Night Rhapsody" John Serry
Therapy John Serry
 Anxieties
 Fantasies
 Aggressions

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University of North Texas
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A Doctoral Recital

STEPHEN FULTON, *percussion*

Monday, April 6, 1998

5:00 pm

Recital Hall

PROGRAM

Two Mexican Dances Gordon Stout
No. 1

Merlin Andrew Thomas
I.
II.

Toccata Fantasy Raymond Helble

Northern Lights Eric Ewazen

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A Doctoral Recital

STEPHEN FULTON, *percussion*

assisted by

Kathryn Fouse, *piano* • Gisela Méndez, *piano*
Paul Rennick, *percussion* • Scott Davis, *percussion*
Greg Seale, *percussion*

Monday, March 29, 1999

8:00 pm

Recital Hall

— *This program is dedicated to Jon Kellis* —

Music for a Summer Evening (Makrokosmos III) George Crumb

- I. *Nocturnal Sounds (The Awakening)*
- II. *Wanderer — Fantasy*
- III. *The Advent*
- IV. *Myth*
- V. *Music of the Starry Night*

— INTERMISSION —

The Whole Toy Laid Down Dave Hollinden

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requirements for the degree of
Doctor of Musical Arts

University of North Texas
College of Music

presents

A Doctoral Lecture Recital

STEPHEN FULTON, *percussion*

Tuesday, September 7, 1999

6:30 pm

Recital Hall

**HEARING HISTORY: MUSICAL BORROWING
IN THE PERCUSSION ENSEMBLE WORKS,
Duo Chopinesque and *Chameleon Music***

PROGRAM

Excerpts from:

Duo Chopinesque Michael Hennagin

Chameleon Music Dan Welcher

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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CHAPTER I

INTRODUCTION

Little research has been done on the history of the Western percussion ensemble, and even less has been written about what Dan Welcher in his composition, Chameleon Music, calls the “mostly mallet” type of percussion ensemble. In this type of ensemble, the mallet instruments, such as marimba, vibraphone, xylophone, and glockenspiel, predominate. This dissertation will examine two mostly mallet works, Dan Welcher’s Chameleon Music (1988) and Michael Hennagin’s Duo Chopinesque (1986). Both of these compositions are unusual in percussion ensemble literature, because they are based on music borrowed from other works. In the case of Chameleon Music, portions from four Mozart sonatas are borrowed; in Duo Chopinesque, a Chopin prelude is quoted.

The historical legacy of twentieth-century composers borrowing and altering musical quotations is formidable and well documented. However, there has been virtually no scholarship about percussion ensemble pieces that use musical quotation as a compositional device. This dissertation will focus on the compositional characteristics of Duo Chopinesque and Chameleon Music, with particular emphasis on each work’s use of borrowed material from the music of Chopin and Mozart, respectively. Each work will be placed within the history of the percussion ensemble idiom, and in the larger historical context of borrowed material in the twentieth century. Because these works are twentieth-century compositions, the compositional techniques and timbres used by

twentieth-century composers are more relevant to percussion ensemble music than earlier examples of musical quotation. In particular, the twentieth-century composers George Rochberg, Lukas Foss, and George Crumb will be examined within the context of twentieth-century quotation, because their treatment of borrowed material is similar to the manner employed by Hennagin and Welcher in Duo Chopinesque and Chameleon Music.

CHAPTER II

THE HISTORY OF THE PERCUSSION ENSEMBLE

In the broadest sense, the percussion ensemble has existed for thousands of years, as in the case of African communal drumming, Javanese and Balinese gamelan, and Indian music. However, only since the 1930s has composed percussion ensemble music emerged as an important genre in Western literature. With a history of approximately sixty-eight years, the percussion ensemble as it developed in the West is relatively new when compared to the percussion ensembles of many other cultures. The development of percussion in all cultures is far too broad a subject to be covered within the scope of this paper. Therefore, only the history of the twentieth-century Western percussion ensemble will be discussed. It is to this narrower designation that the term percussion ensemble will henceforth refer.

The rise of the percussion ensemble was due to increased interest in the medium by composers, as a result of musical trends that occurred in the early twentieth century, such as futurism and machine music. Futurism began as an Italian literary movement in the early twentieth century, but soon spread to art and music, and by World War I, was established in many countries. Concerned with establishing an art appropriate to an industrial society, “futurism was a reaction against Romanticism and a response to the

new art of technology.”¹ One important proponent of the futurist movement was the Italian painter and musician, Luigi Russolo (1885-1947).

On March 11, 1913 Russolo published his manifesto L’Arte dei Rumori or The Art of Noises. Concerned with expanding musical expression through the use of noise, the manifesto contained fundamental laws, which Russolo believed should govern the recently established futurist movement. Among the tenants of the document was the idea that musical sound was too limited: the future of music rested in the organization of sound. Toward this end, Russolo describes six families of noises that make up the futurist orchestra (see table 1).

Table 1.

Six families of noises that comprise the futurist orchestra

I	II	III	IV	V	VI
Booms Thunderclaps Explosions Crashes Splashes Roars	Whistles Hisses Snorts	Whispers Murmurs Mutterings Bustlings Gurgles	Screams Screeches Rustlings Buzzes Cracklings Sounds made by friction	Noises made by percussion on metals, wood, stone, terra-cotta, etc.	Voices of Animals and Men: Shouts Shrieks Groans Howls Laughs Wheezes Sobs

¹ Stanley Sadie, ed., The Norton/Grove Encyclopedie of Music (London: MacMillan Press, Ltd., 1988), 276; quoted in Richard LeVan, “African Musical Influence in Selected Art Music Works for Percussion Ensemble, 1930-1984” (Ph.D. diss., University of Pittsburgh, 1991), 32.

It is striking that the fifth family of noises is dedicated entirely to percussion, a medium which Russolo uses to dramatic effect in his piece Four Network of Noises, debuted on April 12, 1914 at the Teatro dal Verme in Milan. The piece was the only composition on the concert and included four movements entitled, “Awakening of the Capital,” “Meeting of Automobiles and Aeroplanes,” “Dining on the terrace of the Casino,” and “Skirmish at the Oasis.” Instruments called *intonaromori* (noise organs), which produced a variety of sounds, were used for the piece, the result of which was a riot at its debut in 1914.

The futurist movement continued into the 1920s in a somewhat altered form, and under a new name, machine music. The differences between the futurist movement and machine music were subtle but important. Vanlandingham relates:

Russolo and other futurists had deliberately avoided the use of tonality, concord, melody, rhythmic balance, and conventional instrumentation. In the 1920s, however, nearly all of the composers of machine music employed the orchestral and tonal idiom. They did not rely exclusively on percussion instruments, but incorporated them prominently into their compositions.²

Like the futurists, composers of machine music emphasized percussion and explored the recently discovered timbres of percussion instruments. Some important works in the machine music genre were, Honegger’s Pacific 231 (1924), Prokofiev’s Dance of Steel (1927), Chavez’s HP (1927), John Alden Carpenter’s Skyscrapers (1927), and Mossolov’s Symphony of Machines: Steel Foundry (1928).

² Larry Dean Vanlandingham, “The Percussion Ensemble: 1930-1945” (Ph.D. diss., Florida State University, 1971), 3.

Another important work during this time period was Ballet Mécanique by George Antheil. In 1925, Antheil collaborated with filmmaker, Fernand Leger on the musical score for an abstract motion picture, but problems with synchronizing the soundtrack to the film caused Antheil to consider the piece, Ballet Mécanique, as a separate composition. The original score called for a wide range of instruments, including auto horns, anvils, an electric doorbell, two airplane propellers, eight pianos, and conventional percussion such as drum, xylophone, and glockenspiel. However, in the revised edition (1954), taped sounds replaced the two airplane propellers, and substantial cuts by Antheil significantly reduced the length of the piece. The first performance of Ballet Mécanique was conducted by Vladimir Golshmann, and occurred at the Théâtre de Champs-Élysées on June 19, 1926. Riots ensued and, as a result, Antheil took to carrying a pistol on stage, which he would ceremoniously place on the piano before a performance.³

Despite the tumultuous response that Ballet Mécanique received, the work became an important icon of machine music, even if the composer had no intention of composing a machine music piece. Antheil states:

Interpretively speaking Ballet Mécanique was never intended to demonstrate (as has been erroneously said) the beauty and precision of machines. Rather it was to experiment with and thus to demonstrate a new principle in music construction, that of time-space, or in which the time principle, rather than the tonal principle, is held to be of main importance.⁴

In addition to serving as a machine music icon, the work was also important in placing percussion in a new light, due to its pairing of conventional percussion instruments with

³ Michael Rosen, "Focus on Performance: Ballet Mécanique," Percussive Notes 28:1 (Fall 1989): 48.

⁴ LeVan, "African Musical Influence," 40.

unconventional instruments.

Interest in machine music diminished after World War II as fascination with technology subsided, and many began feeling a temporary aversion to technology after witnessing its abuses in the war. With the rise of atonality and serialism, many composers lost interest in the futurist movement and machine music genres. In addition, there was widespread belief among composers that the futurist movement and machine music, while useful to guard off tradition, were failed experiments. Henry Cowell relates:

The pre-war Italian futurists gave the world what were then considered earsplitting demonstrations. They also issued manifestos on how important it all was. Few of us today have heard any of the results of that effort; it seems to have consisted more of talk than action. From report the music was vague in form, unbalanced in sonority.⁵

Despite the criticism of Cowell and the short-lived span of machine music, the composers of this genre were instrumental in bringing greater attention to percussion. One composer who worked outside the futurist and machine music movements, but was also crucial in bringing about increased interest in percussion, was Igor Stravinsky (1882-1971).

Stravinsky began to stretch the parameters of percussion with such works as Petrushka (1911), Le Sacré du Printemps (1913), Les Noces (1915-1923), and L'Histoire du Soldat (1918). In Petrushka, a recurring side drum solo occurs with snare drum, while in Les Noces, six percussionists are used along with a chorus, soloists, and four pianos. In Le Sacré du Printemps, a gong is scraped with a metal beater, an antique cymbal is

used, and a triangle is struck with wooden sticks.⁶ Few pieces, however, were as important to the recognition of percussion as L'Histoire du Soldat. Scored for one percussionist, violin, contrabass, trumpet, trombone, clarinet, and bassoon, the piece calls for the percussionist to play a multi-percussion set-up. This set-up includes snare drum, field drum, bass drum, tambourine, triangle, cymbals, and two tom-toms, about which the composer gives specific instructions on how to tune the drums. Stravinsky states:

The pitch of the drums is extremely important, and the intervals between high, medium, and low should be as nearly even as possible; the performer must also be careful that no drum exerts its own 'tonality' over the whole ensemble.⁷

The importance of this piece lies not only in the use of a multi-percussion set-up, but also in the responsibility of the percussionist to provide melody as well as rhythm. What Stravinsky accomplished not only in L'Histoire du Soldat, but also in many of his other works, was the liberation of percussion writing from the use of regular rhythmic patterns to a focus on the melodic implications that percussion may produce. He paved the way for future composers by considering percussion instruments for their own inherent sounds rather than focusing just on the rhythmic or timbral possibilities of percussion.⁸

While Stravinsky was arguably one of the most influential composers in his use of percussion, there were other composers whose works were also influential in this regard. For example, in Kammermusik No.3 (1925), Paul Hindemith uses a percussionist who employs a variety of instruments, and Henry Cowell uses two thundersticks along with

⁵ Henry Cowell, "Drums Along the Pacific," Modern Music 18:1 (November-December 1940): 46.

⁶ Tim Peterman, "An Examination of Two Sextets of Carlos Chavez: Toccata for Percussion Instruments and Tambuco for Six Percussion Players" (DMA diss., University of North Texas, 1986), 6.

⁷ LeVan, "African Musical Influence," 44.

two violins, a viola, and two celli in Ensemble (1925). In his Second Symphony (1927), Alexander Tcherepnin devotes the entire second movement to a percussion ensemble, while Milhaud's Batterie et Petit Orchestra (1929) is the first concerto to feature multi-percussion.⁹ A work of particular importance to the development of the percussion ensemble is Shostakovich's opera, The Nose (1929). Between scenes 2 and 3 in Act I, there is a lengthy interlude for percussion ensemble alone that includes snare drum, bass drum, cymbals, and timpani. Shostakovich's interest in percussion stemmed in large part from his interest in the futurist and machine music movements. The Nose is important not only because of its use of percussion, but also because it predates the first percussion ensemble piece by only two years.

Ritmica No.5 and Ritmica No.6 (1930) by Amadeo Roldán (1900-1939) are considered the earliest extant works written for the western percussion ensemble. They are based on the Cuban son and rumba, respectively, and both require a large array of percussion instruments. Ritmica No.5 calls for eleven performers playing thirteen instruments, all of which are indigenous to Latin America except for timpani and bass drum. In both Ritmica No.5 and Ritmica No.6, Roldán is not concerned with harmony, melody, or pitch, but rather with rhythm and timbre. Toward this end, Roldán divides the instruments into two groups, one consisting of membranes and the other of wood, bone, and metallic instruments collectively. The pieces did not receive much attention at the time, and still are not widely appreciated or performed, due in part to the simplistic nature of the compositions.

⁹ Paul Price, "Percussion Up-to-Date," Music Journal 22:9 (December 1964): 32.

The work that is widely acknowledged as the first great percussion ensemble piece is Ionisation (1931) by Edgard Varèse (1883-1965). Ionisation was premiered on March 6, 1933 in New York City with an ensemble conducted by Nicolas Slonimsky. The piece calls for thirteen performers using thirty-nine instruments of definite pitch (piano, celeste, chimes) and indefinite pitch (bass drum, bongos, etc.). Ionisation is composed in aggregates of sound, placing instruments of short duration (wood blocks, snare drum, cowbell, etc.) against those of longer duration (suspended cymbal, siren, string drum, etc.), and metallic instruments against non-metallic instruments. Unlike Ritmica No.5 and Ritmica No.6, Ionisation requires players to perform more than one instrument, however both pieces are concerned with rhythmic and timbral possibilities rather than melodic or harmonic implications. Like Shostakovich, Varèse's interest in percussion stemmed in large part to his interest in the futurist movement. Henry Cowell states:

(Ionisation)...perhaps the most famous percussion piece of the first half of this century,¹⁰ sprang from the composer's association with futurist aesthetics.

Cowell goes on to say:

Only one composer can be said to have carried these (futurist) experiments forward...(Varèse) came finally to Ionisation...It was received with less disfavor by the public than any previous exclusively percussion music and it made a genuine impression among musicians.¹¹

⁹ LeVan, "African Musical Influence," 45-46.

¹⁰ Ibid., 50.

¹¹ Cowell, "Drums," 48.

Ionisation was not Varèse's first percussion piece, he had composed others while in Berlin and Paris, many in connection with the chorus he conducted in Berlin. These pieces require special percussion instruments that Varèse himself collected and were often played by singers rather than by trained percussionists. While it may not have been the first percussion ensemble piece, or even Varèse's first percussion ensemble piece, no other piece written for this type of ensemble has received the attention of Ionisation. Evidence of the importance Varèse placed on percussion may also be seen in several of his works for larger groups. Representative works with significant usage of percussion include Amériques (1920-1921), Offrandes (1921), Hyperprism (1922), Intégrales (1924), and Arcana (1925-1927). These pieces use 10, 8, 16, 4, and 12 percussionists, respectively, and the percussion parts are written and sound much like those used in Ionisation. In the same decade that Varèse was writing Ionisation, a very different type of percussion ensemble was also forming in America.

The marimba bands, which began in the 1930s, were entirely mallet-based ensembles (usually only marimbas or xylophones) which generally played arrangements of popular or classical tunes. The first attempt at such an ensemble occurred in 1930 when J.C. Deagan organized and directed an elaborate stage production featuring fifteen marimbas and players. Three years later, at the Chicago's World Fair, Clair Omar Musser directed a marimba ensemble of 100 marimbas and players in arrangements of classical music. The excitement that this group generated encouraged Musser to form the International Marimba Symphony two years later. The orchestra was comprised of 100 marimbas and players, and performed at Carnegie Hall on May 16, 1935 to generally

favorable reviews.¹² An example of a typical marimba band of the time may be seen in the group formed by Reginald Kehoe in 1930. His ensemble was comprised entirely of women who combined singing, dancing, acrobatics, and skits (in addition to playing the marimba) to create a sort of vaudeville act.¹³

In contrast to the marimba bands, there was also the rudimental, military type of percussion ensemble, which typically used one or two field drums, bass drum, and cymbals. This type of percussion ensemble performed music associated with marches and military tradition. In light of the music being played by the marimba and military style percussion ensembles of the 1930s, the impact of Ionisation is clear. The evolution that began with Ionisation was carried further by a group of composers on the West Coast in the late 1930s who continued writing works for percussion ensemble. This group of composers is collectively known as the West Coast School.

The West Coast School initially centered around Henry Cowell (1897-1965) and the New Music Society, which developed publishing and recording interests. The group of composers associated with the West Coast School included John Cage, Lou Harrison, Ray Green, Gerald Strang, J.M. Beyer, and (at times) William Russell. Many of these composers became interested in percussion through their involvement with either modern dance groups (which relied heavily on percussion to keep the rhythmic pulse), or non-western music. The West Coast School gave performances and demonstrations dealing with percussion, in addition to composing over forty new works for percussion between

¹² Gordon Peters, The Drummer: Man, A Treatise on Percussion (Wilmette, Illinois: Kemper-Peters Publications, 1975), 160-161.

¹³ David Eyler, "Development of the Marimba Ensemble in North America During the 1930s," Percussive Notes 34:1 (February 1996): 67.

1938 and 1942. Many of these new compositions included instruments that were unconventional at the time, such as dinner bells, rice bowls, sheets of metal, bottles, tin pans, and brake drums.¹⁴ One West Coast composer who was particularly known for using unconventional instruments was John Cage (1912-1993).

Easily the most famous member of the West Coast School, John Cage began writing percussion music in the late 1930s as a result of his long association with modern dance, and his interest in non-western music. Cage studied oriental music with Henry Cowell in 1932 at the New School of Social Research in New York, but in 1934 began studying counterpoint with Arnold Schoenberg at UCLA. It was at UCLA that Cage first worked with modern dance under Martha Deane, until moving to Washington to compose for Bonnie Bird's dance classes at the Cornish School. It was in Seattle, Washington that Cage organized his first percussion group in 1938. This group was not made up of trained percussionists, and as a result was somewhat limited in the types of pieces it could play. The group had no trouble with rhythm, but certain techniques such as the snare drum roll caused problems for the performers. Despite any technical difficulties, the percussion group contributed a great deal in gaining exposure and new works for the newly established percussion ensemble genre. Cage himself composed numerous percussion ensemble pieces from 1935-1945, the majority of which were written before 1943 (see table 2).

These works contain many instruments that were unconventional at the time, but which are now commonly used in the percussion ensemble. Several of the pieces

¹⁴ Levan, "African Musical Influence," 61.

composed by Cage during this time period are still widely played, and are acknowledged as some of the finest pieces ever written for percussion ensemble. These works include the three Constructions, Imaginary Landscape No.2, and Living Room Music. Cage's compositions for percussion, and those works written by other composers for Cage's percussion group, were essential in establishing the percussion ensemble genre. One composer who submitted works to Cage's percussion group was the initial centerpiece of the West Coast School, Henry Cowell.

Table 2.

John Cage's percussion works form 1935-1945

<u>Title of Composition</u>	<u>Date of Composition</u>	<u>Number of Players</u>
Quartet	1935	four percussion
Trio	1936	three percussion
First Construction (in metal)	1939	six percussion
Living Room Music	1940	percussion/speech quartet
Second Construction	1940	four percussion
Double Music (with Lou Harrison)	1941	four percussion
Third Construction	1941	four percussion
Credo in Us	1942	four percussion
Imaginary Landscape No.2	1942	five percussion
Amores	1943	two prepared piano/ two percussion trios
She is Asleep	1943	four percussion
Forever and Sunsmell	1944	voice and percussion duo

Pulse and Return were written in 1939 by Cowell for John Cage, and, like many of Cage's pieces, require unconventional instruments. Some of these instruments include Chinese toms, temple gongs, pieces of pipe, brake drums, rice bowls, and Japanese cup

gongs. Cowell's most famous work for percussion ensemble, Ostinato Pianissimo (1934), has somewhat more standard instrumentation: piano with two players, two woodblocks, güiro, bongos, tambourine, three drums, three gongs, and eight rice bowls. Although Cowell wrote only three works for percussion ensemble, the influence he exerted on other composers of the West Coast School was significant.

A former student of both Cowell and Schoenberg, Lou Harrison (b.1917) wrote more works for percussion than any other composer associated with the West Coast School. Harrison first became interested in Cowell's ideas after reading The Symposium: American Composers on American Music and New Musical Resources. Harrison credits Cowell with introducing him to percussion ensemble music before the 1930s, long before he met John Cage.¹⁵ The long association between Harrison and Cage led to the percussion piece, Double Music (1941) written as a result of their work with the Mills College Dance Group. Cage wrote parts I and III, while Harrison wrote parts II and IV. Harrison's works for percussion ensemble are some of the most influential pieces in the percussion idiom, and his importance as a twentieth-century composer in general is significant. Brunner relates:

Harrison's music is clearly an important contribution to the twentieth century repertoire. His early pieces for percussion ensemble, contributions to Just intonation, the melding of Eastern and Western influences, and music for gamelan have, for some time, received attention from contemporary critics and writers.¹⁶

¹⁵ Tom Siwe, "Lou Harrison," Percussive Notes 18:2 (Winter 1980): 31.

While Lou Harrison's output is significant, other composers of the West Coast School also contributed greatly to the development of percussion ensemble music.

William Russell (b.1905), who was often associated with the West Coast School, contributed works for percussion ensemble, such as March Suite, Three Dance Movements, and Fugue for Eight Percussion Instruments (all dating from 1933).

Likewise, Gerald Strang's (b.1908) Percussion Music for Three Players (1935), and Ray Green's (b.1908) Three Inventories of Casey Jones (1936) were both important percussion works from this time period.

The impact that the West Coast School had toward encouraging composers to write for the newly-established percussion ensemble genre could be seen as early as 1933. Henry Cowell relates:

Up to this year (1933), in my experience as a music publisher I have never been offered any work for percussion instruments alone. This season I have been offered fifteen different works for such combinations...¹⁷

However, many percussion ensemble works were never published, or no longer exist. Despite the lack of published or existing works from this time period, the enthusiasm for percussion ensemble music generated by the West Coast School among other composers and musicians continues to the present. While the West Coast School was the most important group of percussion composers during the 1930s and 40s, other composers working independently of the West Coast School contributed greatly to percussion literature during this time period. One such composer was Carlos Chávez (1899-1978).

¹⁶ David Lee Brunner, "The Choral Music of Lou Harrison" (Ph.D. diss., University of Illinois Urbana-Champaign, 1989), xi.

Chávez was Mexico's foremost composer of his time, combining European tradition with indigenous Mexican and Indian music to create a style that was unique among twentieth-century composers. He was associated with the International Composers Guild and the Pan American Association of Composers, where he mingled with Roldán, Varèse, and Cowell. The International Composers Guild was begun by Varèse, and gave only first performances of works. Varèse officially terminated the Guild on November 7, 1927, because he believed the organization had accomplished its goals. One year later, Chávez started a similar organization called the Pan American Association of Composers, which included only composers of the Americas. Despite his association with composers like Varèse and Cowell, Chávez took an entirely different approach in his percussion compositions.¹⁸

Chávez studied with Manuel M. Ponce (the pioneer of Mexican nationalism), and as a result, many of his works contain nationalistic undertones. A few such nationalistic works are Adelita y La Cucaracha (1915), Adiós, Adiós (1919), Las Margaritas (1919), and El Fuego Nuevo (1921), the latter of which contains a percussion soli. Toccata (1942) and Tambuco (1964) are Chávez's two pieces for percussion ensemble alone, and show that at a time when many percussion composers were opting for unconventional instruments, Chávez used primarily conventional instruments.

With the exception of two Indian drums, Toccata uses only conventional percussion instruments such as snare drum, timpani, xylophone, and maracas. The piece is divided into three movements with the first designated for membrane instruments, the

¹⁷ Henry Cowell, "Toward Neo-Primitivism," Modern Music 10:3 (March-April 1933): 153.

second for metals and xylophone, and the final movement for membranes with a few passages for glockenspiel. Toccata was written for John Cage, but never performed by his percussion group. Chávez believed that Cage's group never performed Toccata, because "John wasn't thinking of the traditional percussion but in the out-of-the-way such as chains, rattles, anvils, and everything in the kitchen."¹⁹ However, Cage wrote in a letter:

He (Chávez) used conventional percussion techniques (particularly rolls) which my players could not perform. I am glad that the piece was written, grateful that he did it, and have always been sad that we were unable to present it.²⁰

Despite the fact that Cage's group did not present the piece, Toccata remains one of the standard works in percussion ensemble literature. Tambuco, however, has had much less success.

Tambuco uses a wide range of conventional instruments such as bongos, cymbals, toms, etc., which are interspersed with unconventional instruments such as a water gourd, rasping stick, and Swiss brass bells. Even though unconventional instruments are used in Tambuco, the number of conventional instruments far outnumber the non-standard percussion instruments, thus confirming Chávez as a conventional composer in his use of percussion instruments.

Two other influential composers during the 1930s and 1940s who used conventional percussion instruments were Alan Hovhaness (b.1911) and Béla Bartók (1881-1945). Hovhaness's October Mountain (1942) uses conventional instruments such

¹⁸ Peterman, "An Examination," 3-4, 9.

¹⁹ Herb Hardt and J.D. Sumner, "An Interview with Carlos Chavez," Percussionist 13:1 (Fall 1975): 31.

as marimba, timpani, glockenspiel, and bass drum, while Bartók's Sonata for Two Pianos and Percussion (1937) also uses conventional instruments, albeit in an unconventional way. As a result of composers such as Bartók, Hovhaness, Chávez, and the West Coast School, excitement was generated about percussion ensemble pieces. This increased interest in percussion led to important developments, particularly at the collegiate level, during the 1950s and 1960s.

The most significant event in the development of the percussion ensemble in the 1950s, occurred at the University of Illinois (Urbana-Champaign). It was at the University of Illinois that percussionist and composer Paul Price (1921-1986) established the first accredited and continuing percussion ensemble in the United States. There had been other scattered percussion ensemble performances like those of the West Coast School. There had even been percussion groups that were affiliated in some way to universities like those at Indiana University (Bloomington), and Julliard. However, nowhere before had there been an ongoing and accredited ensemble like the one Paul Price created at the University of Illinois.²¹ Price studied at the New England Conservatory of Music where he had contact with Henry Cowell, and was clearly influenced by the efforts of the West Coast School. Under Price's direction, the Illinois School performed works by members of the West Coast School such as Cage, Harrison, and Strang, but also performed works by other composers such as Roldán, McKenzie, and Colgrass.

²⁰ Peterman, "An Examination," 20-21.

²¹ LeVan, "African Musical Influence," 116.

Jack McKenzie (b.1930) was the first student to graduate from the University of Illinois with a Bachelors degree in percussion performance. His works from the 1950s include Introduction and Allegro (1953), Song (1953), Pastoral (1953-1954), Three Dances (1954), Nonet (1954), and Rites (1957). In Rites, the influence of the West Coast School is evident in the use of unconventional instruments such as iron pipes, brake drums, and a water gong.²²

Perhaps the most famous composer of percussion ensemble music from the Illinois School is Michael Colgrass (b.1932), who graduated from the University of Illinois in 1956. After completing his degree, Colgrass went on to study with Milhaud, Riegger, and Ben Weber, and won the Pulitzer Prize in 1978 for his composition, Déjà vu. His percussion ensemble works from the 1950s include Three Brothers (1951), Percussion Music (1953), and Chamber Music for Percussion Quintet (1954). In these works, Colgrass, much like Chavez, opted to work within the parameters of conventional percussion instruments.²³ Rosen states:

(Colgrass) is more interested in getting varied timbres from one instrument by the use of different mallets, the fingers or wire brushes, than from a great variety of instruments. No attempt is made to attain an exotic effect in Colgrass' music, though he does obtain polyrhythmic effects and often changes meter.²⁴

For example, his most often performed percussion piece, Three Brothers is scored for bongos, snare drum, timpani, cowbell, maracas, tambourine, cymbal, and three tom-toms,

²² Ibid., 117.

²³ Ibid., 117.

²⁴ Mike Rosen, "A Survey of Compositions Written for the Percussion Ensemble," Percussionist 4:3 (1966-1967): 143.

all of which are conventional percussion instruments. The percussion pieces of both Colgrass and McKenzie (with the exception of Rites) were published by Music for Percussion, Inc., a publication company started by Paul Price and dedicated to publishing percussion works.²⁵

There are far too many composers who wrote pieces for percussion during the 1950s and 1960s to mention them all. However, two of the most prolific composers were Harold Farberman and Warren Benson. Farberman (b.1929) contributed works such as Evolution-Music for Percussion (1954), Variations (1954), and Music Inn Suite (1958), while Benson contributed Variations on A Handmade Theme (1957), Trio for Percussion (1957), and Three Pieces for Percussion Quartet (1960). Both Farberman and Benson composed in a conservative style using conventional instruments. Farberman went so far as to say that he “should like to seen an end to pieces for percussion utilizing sirens, whistles, glass plates, etc., which are nothing less than a debasement of, and cause for embarrassment to percussion players.”²⁶ While this view may seem extreme, countless other composers, such as Robert Kelly and Saul Goodman, also wrote works for percussion ensemble using conventional instruments.

The amount and type of music written for percussion ensemble has grown immensely since the 1960s, in large part due to the rise of university programs. The number of pieces written for percussion ensemble during this time period increased drastically and composers increasingly chose varied compositional techniques. Some of

²⁵ LeVan, “African Musical Influence,” 122.

²⁶ Rosen, “Survey of Compositions,” 190.

the commonly used styles and idioms include indeterminacy, non-western influences, minimalism, electronic music, and popular music.

The repertoire of indeterminate pieces for percussion ensemble since the 1960s is not as vast as those utilizing other approaches, but there are several composers who have chosen this technique when writing for percussion. For example, Welcome to Whipperry (1961) and Four Feathers (1961) are both indeterminate works composed by Barney Childs (b.1926) from the University of Illinois. Christian Wolff (b.1934) also composed an indeterminate percussion ensemble piece entitled, Music for Bass Drum (1964). Though there have been few lasting indeterminate works written for percussion ensemble, composers such as Karlheinz Stockhausen (b.1928) and Morton Feldman (1926-1987) have contributed lasting indeterminate works in the solo percussion idiom, namely Zyklus (1960) and The King of Denmark (1964).²⁷

A more popular compositional approach has been to take elements of non-western music and apply them to the western percussion ensemble. In the 1930s and 1940s, composers frequently used ideas from non-western cultures, but they were often derived from Indian or Asian music. In the period from the 1960s to the present, several composers turned to other cultures, particularly Africa for their inspiration.

One such example is African Sketches (1964) by J. Kent Williams. LeVan asserts that this piece was “probably the first work to display overt references to African-derived musical elements-in combination with Western-to be widely accepted and performed by concert percussion ensembles in the U.S. (aside from Roldan’s Ritmicas and their Afro-

²⁷ LeVan, “African Musical Influence,” 137, 142-143.

Cuban blendings).”²⁸ Written six years after African Sketches, Michael Udow’s African Welcome Piece (1970) is another work which combines African influence with the Western percussion ensemble. The piece calls for twelve percussionists divided into two sections of six people each, with an optional chorus. Although heavily influenced by African music, most of the instruments used are conventional in the West, with the exception of clappers called “Spagane” and a Bull Roarer.²⁹

Minimalism is a popular compositional style that is often influenced by other cultures such as Africa, Indonesia, and India. Easily the most noteworthy minimalist composer of percussion ensemble music is Steve Reich (b.1936). Reich’s interest in minimalism stems in part from his exposure and study of non-western music, particularly Asian and African music. In 1970, Reich studied drumming at the institute for African Studies at the University of Ghana, and in the mid-1970s studied Balinese Gamelan music in Seattle and Berkeley. Works such as Drumming (1971), Clapping Piece (1972), and Music for Pieces of Wood (1973) all combine minimalist techniques with non-western influences.³⁰

Drumming is written for bongos, marimbas, glockenspiel, voice, and piccolo, while Clapping Music is scored for two hand clappers. Music for Pieces of Wood is written for five players, all of whom use tuned claves. All of Reich’s works for percussion ensemble use the compositional procedure whereby a composite texture results from the layering of many overlapping musical motives. To create a resultant melody, many of Reich’s compositions also employ “phasing,” a technique whereby

²⁸ Ibid., 154.

multiple instruments play identical musical material at different times, thus creating one overriding melody from the separate melodic ideas.

As previously mentioned, the number and range of works written for the percussion ensemble from 1960 to the present, has increased drastically. Many of these works have not had a lasting impact, in large part because those writing for percussion ensemble have often received little formal compositional training. However, since the late 1970s, university percussion programs such as those at the University of Utah, Central Michigan University, the University of North Carolina, and the University of Oklahoma have been instrumental in commissioning seasoned composers to write new works for the percussion ensemble medium. Perhaps no one has contributed more commissions for percussion ensemble than the head of percussion at the University of Oklahoma, Richard Gipson.

Gipson started teaching at the college level in 1973, and has been at the University of Oklahoma since 1976. He received his Bachelors and Masters degrees from the University of Texas and his Doctorate from Pennsylvania State. The commissioning program at the University of Oklahoma began in 1978, as a result of the Oklahoma Percussion Arts Society (PAS) convention that was held there that year. Gipson had scheduled world-renowned drum set artist, Ed Shaugnessy to perform and, therefore commissioned a piece for drum set and percussion ensemble. The result was a composition composed by John Beck (the head of percussion at the Eastman School of Music) entitled Concerto for Percussion Ensemble and Drum Set (1978). This first work

²⁹ Ibid., 159.

was the catalyst for a commissioning series that currently has 17 works dedicated to the mostly mallet type of percussion ensemble (see table 3).³¹

The percussion program at the University of Oklahoma was perhaps the first program to commission mostly mallet works. Gipson relates his reasoning for starting the percussion commissions:

My feeling was and remains that the percussion ensemble is a significant musical medium capable of the very highest and finest musical expressiveness. I think a number of things have kept that from happening prior to now. Among them are, obviously, we have to have a concept existing with respect to the percussion ensemble on the part of the players, conductors, and the public, etc., that it is not a specialty medium so to speak. That it is a fully functional, important musical medium. So that is what stimulated my commissioning series. I wanted more good music for us to play, because I believe in the medium.³²

Two of the commissions, Duo Chopinesque and Chameleon Music, are the focus of this dissertation, and are unique from other works in their use of quotation. While the use of borrowed material is uncommon in percussion ensemble works, the history of musical quotation in other genres is hundreds of years old. In fact, during the latter half of the twentieth century, the use of borrowed material became a significant musical trend. When viewed in the larger context of the history of quotation, particularly the history of quotation in the latter half of the twentieth century, a greater understanding of both Duo Chopinesque and Chameleon Music may be gained.

³⁰ Ibid., 168.

³¹ Richard Gipson, interview by author, 2 July 1999, Oklahoma, tape recording, University of Oklahoma.

³² Ibid.

Table 3

Commissioned Works by the University of Oklahoma Percussion Program

<u>Title</u>	<u>Date</u>	<u>Composer</u>	<u>Publisher</u>
1. Concerto for Drum Set and Percussion Ensemble	1978	John Beck	Kendor Music
2. Dirge and Alleluia	1978	Jerry Neil Smith	(publication pending)
3. Suite for Keyboard Percussion	1979	J. Westley Slater	OU Percussion Press
4. Diptych No. 2 for Marimba and Percussion Ensemble	1980	Gordon Stout	OU Percussion Press
5. Portico for Percussion Orchestra	1981	Thomas Gauger	Thomas Gauger
6. Two Movements for Mallets II	1983	William Steinhart	OU Percussion Press
7. Canzona	1984	J. Westley Slater	OU Percussion Press
8. The Manes Scroll	1984	Christopher Deane	OU Percussion Press
9. Duo Chopinesque	1985	Michael Hennagin	OU Percussion Press
10. Diabolic Variations	1985	Raymond Helble	OU Percussion Press
11. Twilight Offering Music	1988	Blake Wilkins	OU Percussion Press
12. Chameleon Music	1988	Dan Welcher	OU Percussion Press
13. The Phantom Dances	1990	Michael Hennagin	OU Percussion Press
14. Crown of Thorns	1991	David Maslanka	OU Percussion Press
15. Percussonata	1992	David Ott	(publication pending)
16. Compendium	1994	Blake Wilkins	OU Percussion Press
17. Circadian Rhythms	1998	Carolyn Bremer	OU Percussion Press

CHAPTER III

HISTORY OF MUSICAL QUOTATION IN THE TWENTIETH CENTURY WITH
EMPHASIS ON THREE COMPOSERS: GEORGE ROCHBERG,
LUKAS FOSS, AND GEORGE CRUMB

There has been little comprehensive research done about the use of musical quotations across eras, perhaps due to the vast range of compositions with borrowings. Numerous composers from the Renaissance to the present have used musical quotations in their works. Renaissance composers used quotation in their imitation and cantus firmus masses, such as Dufay's Missa L'homme armé and Josquin's Missa Malheur me bat. J.S. Bach's use of borrowed chants in his church music is well documented, as are the imitative bird calls in Beethoven's Sixth Symphony (Pastoral) (1808). Berlioz and Liszt both used the Latin Dies Irae in their works Symphonie Fantastique (1830) and Totentanz (1849), respectively. Messiaen's transcriptions of bird songs and Mahler's quotes of his own music are two examples of the vast number of twentieth-century composers who used musical quotation.

In the first half of the twentieth century, direct borrowing of other works was used less frequently than would be the case in the 1960s and 1970s, in part due to the rise of atonality and serialism. The serial techniques of Schoenberg, Berg, and Webern attracted the attention of many other composers who were intrigued by this new method of composition. As a result, the use of musical quotation in the early twentieth century was

somewhat limited. When quotations were employed, they tended to be isolated and used for parody. In addition, borrowed material was generally kept stylistically uniform with the new composition by translating the quoted material into the language of the composition and making it a part of the texture.¹ Perhaps the most notable exception to these rules in the early twentieth century was Charles Ives (1874-1954).

At an early age, Ives was exposed to the music of classical composers and the folk music of his surroundings, such as hymn tunes, patriotic songs, ragtime, and college songs. These musical influences would permeate his compositions, and often be rehashed in the form of quotations. Ives's first known piece, Slow March, uses quotation, and over 150 quoted tunes have been found in his compositions, with more likely to be discovered. When tunes are used together in a single composition, they are often related melodically. For example, the hymn tune "Missionary Chant" is used in the Concord Sonata because of its similarities to the opening motive of Beethoven's Fifth Symphony.² Other examples of Ives's compositions that use quotation are Walking (based on an anthem, 1902), Orchard House Overture (based on hymns, 1904), and Three Places in New England (based on "Old Black Joe" and hymns, 1912). A clue to the reasoning behind Ives's extensive use of quotes, may be in remarks made by the composer to Henry Bellamann:

You cannot set an art off in the corner and hope for it to have vitality, reality, and substance. There can be nothing *exclusive* about

¹ Bryan R. Simms, Music of the Twentieth Century: Style and Structure (New York: E.C. Schirmer, 1986), 384.

² Dennis Marshall, "Charles Ives's Quotations: Manner or Substance?," Perspectives of New Music 16 (Spring-Summer 1968): 45, 54.

a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life.³

Ives's experiences were permeated with the folk music of his surroundings, and he chose to use these experiences as the core for many of his compositions.

The rediscovery of Ives and his compositions may have been one reason why many composers in the 1960s and 1970s chose to use quotation in their pieces. In addition, many of the composers that turned to quotes during this time period, had been serialists, and were reacting against what they viewed as the closed systems of the early twentieth century. Some composers blamed serialism for the loss of musical audiences, while others educated in the early twentieth century, simply wanted to return to older styles. Stylistic consistency now seemed stifling to some composers, who believed using quotation was one method of introducing multiple styles within one composition.

Griffiths states:

...the more significant reasons for such borrowings have been those of an aesthetic or even a moral order: the need to test the present against the past and vice versa, the desire to improve contact with the audience by offering known subjects for discussion, the wish to find musical analogues for the multiple and simultaneous sensory bombardment in the world.⁴

Whatever the reasons, so many composers began using musical quotation in the 1960s and 1970s that it became a significant musical trend.

There are, of course, numerous ways to use quotations in any piece. Some of the more frequently used methods have been the following: 1) retain the original meaning of

³ Ibid., 56.

⁴ Paul Griffiths, Modern Music: The Avant-Garde Since 1945 (New York: George Braziliier, Inc., 1981), 200.

a fragment in a new context; 2) use a quotation in music of a different style; 3) develop the quotation using a different method than the rest of the composition; 4) use the quotation to affirm or reject the past. If the musical borrowings of the 1960s and 1970s had been restricted to stylistic recreations of earlier periods, a connection with the Neo-Classics from the earlier part of the century could perhaps be made. However, the scope of borrowings by composers in the latter half of the twentieth century was vast, and included works from the nineteenth and twentieth centuries, in addition to earlier works.⁵

Composers in the 1960s and 1970s used quotation differently than in the past.

Salzman states:

...the use of musical references in certain recent work represents a kind of super-realism in which familiarity and association, strictly ruled out of serialism and most forms of aleatory music, reappear and are essential to the aesthetic. The juxtaposition of sound objects previously unassociated, the experiencing of the familiar along with the unfamiliar, the shock of recognition, and the recognition of transformation produce new meanings and forms.⁶

In many compositions in the 1960s and later, borrowing was no longer referential, but rather became the basic premise of the work, and therefore, much more significant.

Some works became fusions of the past and present, new creations using elements from other sources. However, quotations were increasingly treated as foreign objects, distorted to fit the purposes of the new compositions. Many composers began distorting and juxtaposing borrowed material for varied emotional affect, often creating both a sense of familiarity and remoteness.

⁵ Ibid., 207.

⁶ Eric Salzman, Twentieth Century Music: An Introduction (Englewood Cliffs, New Jersey: Prentice Hall, 1988), 200.

One new method that began to emerge was to overlay quotes upon one another, thus creating what many historians have called “collage.” Some representative works that use collage are Foss’s Baroque Variations (1967), Davies’s Eight Songs for a Mad King (1969), Kagel’s Ludwig Van (1970), and Stockhausen’s Opus 1970 (1970). Virtually all of Davies’s Eight Songs for a Mad King is based on quotation, with collage effect particularly used in “Comfort Ye, Comfort Ye My People” in Song No.7. Kagel’s film Ludwig Van, is comprised entirely of various Beethoven compositions that have usually been distorted in some way. Kagel alters dynamics, changes tempos and articulations, and overlays unrelated tunes to create a surrealistic portrait of Beethoven. Stockhausen’s Opus 1970 uses recorded fragments of Beethoven’s compositions and writings (including the Heiligenstadt Testament) in an electronic, improvisatory medium.⁷

Both Ludwig Van and Opus 1970 were part of a larger trend of compositions written around 1970 to commemorate the 200-year anniversary of Beethoven’s birth. For example, Ginastera’s Piano Concerto No.2 (1972) contains thirty-two variations on one seven-note chord from Beethoven’s Ninth Symphony, while Michael Tippett’s Third Symphony of the same year uses the *Shreckensfanfare* from the Ninth. Rochberg’s Ricordanza (1972) is based upon Beethoven’s Cello Sonata in C major, op.102, and Shostakovich’s Sonata for Violin and Piano (1975) integrates portions of the “Moonlight” Sonata. These are just a few examples of the many composers in the 1970s that paid homage to Beethoven’s legacy by quoting his works in their own.⁸

⁷ Elliot Schwartz and Daniel Godfrey, Music Since 1945: Issues, Materials, and Literature (New York: E.C. Schirmer, 1993), 244-245.

⁸ Glenn Watkins, Soundings: Music in the Twentieth Century (New York: E.C. Schirmer, 1987), 644-645.

While not connected with the Beethoven quotation fervor of the 1970s, Bernd Alois Zimmerman (1918-1970) did quote a Beethoven Sonata in his Musique pour les sôupers du roi Ubu (1966). In addition to Beethoven, the piece quotes Hindemith's Mathis der Maler, Wagner's Tristan and Isolde, and Mussorgsky's Pictures at an Exhibition, all of which are placed against a backdrop of Renaissance dances. Later in the piece, Zimmerman quotes Berlioz's Symphonie Fantastique and Wagner's Die Walküre, in addition to countless other works.

Zimmerman was one of the first composers to be recognized for his extensive use of quoted material, but unlike many composers who used quotes, Zimmerman was also a serial composer. One piece that demonstrates both compositional techniques is his work, Die Soldaten (1964). The four acts and fifteen scenes of this work are all based on a prime row that is permuted throughout to allow for various reworkings. However, despite the piece's serial organization, quotes are introduced from Gregorian chants, a Bach fugue, and jazz tunes. The seemingly incongruous merger of quotations and serial music is further enhanced by the variety of sound sources used, such as: an orchestral pit, a stage group consisting primarily of percussion instruments, a jazz combo, and an electronic tape.⁹

Other works by Zimmerman that use quotes include Monologue (1964), Photoptosis (1968), and Présence (1961). In Présence (for piano trio), the characters Don Quixote, Molly Bloom, and Ubu are represented by the violin, cello, and piano, respectively. All of these characters are, in turn, framed against a backdrop of music by

⁹ Robert P. Morgan, Twentieth Century Music (New York: W.W. Norton & Co., 1991), 411-412.

Bach and Prokofiev (to name only two). While Zimmerman may have been one of the first composers to be recognized for his extensive borrowings, perhaps one of the most famous works to use musical quotation is Berio's Sinfonia (1968).

Written for eight soloists and an orchestra, Berio, in Sinfonia, quotes compositions of Mahler, Debussy, Strauss, Wagner, Bach, Schoenberg, and many others within the context of the third movement of Mahler's Resurrection Symphony. Mahler's work serves as a host, through which the other quotations may express themselves. Berio explains:

The Mahler movement is treated like a container-rather, a generator-within whose framework a large number of musical references and characters is proliferated; they go from Bach to Schoenberg, from Beethoven to Strauss, from Brahms to Stravinsky, from Berg to Boulez, etc. The different musical "characters" are always integrated into the flowing harmonic structure of Mahler's *Scherzo*; actually, they are signaling and commenting upon the events and transformations. Therefore, the references do not constitute a collage but, rather, illustrate a harmonic process.¹⁰

While Berio may not think of Sinfonia as a collage piece, the end result is very similar to a collage. For example, references to Debussy's La Mer occur in bars 4-5 (clarinets, oboe, bassoons, glockenspiel, harp, violins, cellos, and basses) of the opening movement, while quotations from Mahler's Fourth Symphony continue from bars 2-7 (flute and snare drum).¹¹ Whether one chooses to call Sinfonia a collage piece or not, this work is one of the foremost examples of musical quotation in the twentieth century.

Other twentieth-century works that use quotations include Stockhausen's Adieu (1966), Hymnen (1966-67), and Kurzwellen mit Beethoven (1969); Davies's Revelation

¹⁰ Watkins, Soundings, 649.

¹¹ Griffiths, Modern Music, 208.

and Fall (1966), Antechrist (1967), Vesalii icones (1969), Four Quartets (1972) and Prelude and Fugue in C#minor (1972); Colgrass's As Quiet As (1966); and Wourinen's Percussion Symphony (1976). In addition to these and countless other composers, three composers, George Rochberg (b.1918), Lukas Foss (b.1922), and George Crumb (b.1929) rely heavily upon quotation in their compositions. Rochberg uses quotations in such works as Contra Mortem et Tempus (1965), Music for a Magic Theater (1965), and Nach Bach (1966), while Foss borrows in A Parable of Death (1953), Symphony of Chorales (1958), Baroque Variations (1967), and Renaissance (1986). Crumb uses quotations in pieces such as Ancient Voices of Children (1970), Night of the Four Moons (1969), Black Angels (1970), and Makrokosmos III (Music for a Summer Evening) (1974).

The significance of Rochberg, Foss, and Crumb, and their works will be examined more closely. These three composers were not selected because they are deemed to be the most significant composers in their use of quoted material (although their reputations as composers are well established). Rather, they were chosen because each composer's works manifest unique parallels with the percussion ensemble works selected for this thesis. The goal of examining specific works by these three composers is not to create specific comparisons between their pieces and Chameleon Music and Duo Chopinesque. Rather, the goal of examining specific works by Rochberg, Foss, and Crumb is to establish an historical basis for the way in which Welcher and Hennagin use quotation in Chameleon Music and Duo Chopinesque. Just as the historical basis for the *general* use of quotation has been established, examining particular works of Rochberg,

Foss, and Crumb, will establish the historical basis for the *specific* use of quotation as it occurs in Chameleon Music and Duo Chopinesque.

George Rochberg was selected, in part, because his use of quotation in Music for the Magic Theater is credited by Dan Welcher as heavily influencing his own use of quotation in Chameleon Music. One of the most outspoken proponents of musical borrowing, Rochberg's use of quotation is quite extensive. In addition to sharing important similarities to Hennagin's Duo Chopinesque, Lukas Foss's Baroque Variations (1967) displays some of the most significant and often discussed uses of quotation in the latter twentieth century. Finally, George Crumb was selected, in part, because his composition Makrokosmos III (Music for a Summer Evening) is one of the few examples of a percussion piece which includes quotation.

"I think borrowing is one of the essential traditions in music, an ancient one. And if you are a borrower, as I am, then I see nothing to prevent borrowing from oneself."¹² It is difficult to believe that the man who uttered this remark, George Rochberg, had been one of the leading serial composers of the 1950s. From approximately 1952 to 1963, Rochberg was largely associated with serial composition. His list of serial compositions from this period is significant, including works such as Twelve Bagatelles for piano (1952, later revised for orchestra and renamed Zodiac), Chamber Symphony for nine instruments (1953), David the Psalmist for tenor and orchestra (1954), Symphony No.2 (1955-56), Sonata-Fantasia for piano (1956), Dialogues for clarinet and piano (1957-58), Time Span I for orchestra (1960), Blake Songs for soprano and chamber ensemble

¹² Simms, Music of the Twentieth Century, 394.

(1961), and Time Span II for orchestra (1962). His final serial work, Trio for Violin, Cello, and Piano, completed in 1963, was the culmination of years of growing dissatisfaction with serialism. Rochberg relates:

I had become completely dissatisfied with (serialism's) narrow terms. I found the palette of constant chromaticism increasingly constricting, nor could I accept any longer the limited range of gestures that always seemed to channel the music into some form or other of expressionism. The over-intense manner of serialism and its tendency to inhibit physical pulse and rhythm led me to question a style which made it virtually impossible to express serenity, tranquillity, grace, wit, energy.¹³

To Rochberg, serialism led to a closed, overly complex composition, lacking in scope and variety. As a result, Rochberg went from being a strong proponent of serial composition in the 1950s, to one the most outspoken supporters of quotation as a compositional device. When one reads the writings of George Rochberg, he often uses the word “renewal” when referring to his use of quotes. He views time as circular, history repeats itself, and therefore allows for nothing truly original. Musical quotation for Rochberg, is a bridge to the past, whereby the past can be renewed in the context of the twentieth-century. Rochberg remarks:

I have had to abandon the notion of “originality,” in which the personal style of the artist and his ego are the supreme values...; and the received idea that it is necessary to divorce oneself from the past, to eschew the taint of association with those great masters who not only preceded us but (let it not be forgotten) created the art of music itself... music can be renewed by regaining contact with the tradition and means of the past, to re-emerge as a spiritual force with reactivated powers of melodic thought, rhythmic pulse, and large-scale structure.¹⁴

In one of his most famous excerpts, Rochberg goes on to say:

If one wipes the slate clean of others, in order to satisfy some misguided notion of being “contemporary,” one’s own fate is, by the same token, equally guaranteed null and void. There is no virtue in starting all over again. The past refuses to be erased. Unlike Boulez, I will not praise amnesia.¹⁵

In light of these remarks, it is readily apparent why Rochberg used quotation so prevalently in his compositions during the 1960s and 70s. (Table 4 contains a list of Rochberg’s compositions that use quotations from other composers).

Three of Rochberg’s most famous compositions from this time period include Nach Bach, Contra Mortem et Tempus, and Music for the Magic Theater. In Nach Bach, Rochberg borrows heavily from Bach’s keyboard Partita No.6 in E minor, but distorts the work through fragmentation and juxtaposition of thematic material. Often, passages from Bach’s Partita merge seamlessly with newly composed material, so that the distinction between past and present is difficult to distinguish. For instance, a passage from Bach’s Partita is interrupted with a fermata, which is followed by a pattern similar to the one in Bach’s Partita, but with different pitches in the right hand and slower rhythm in the left (see example 1). After the second fermata, newly-composed material takes over. Therefore, a seamless transition occurs from material composed entirely by Bach, to a merger of Bach’s material with that of Rochberg, and finally to newly-composed music.¹⁶

In Contra Mortem et Tempus, Rochberg merges different musical quotations with such skill that it is often difficult to tell the newly-composed music from the borrowed material. This is particularly impressive when one realizes that Boulez’s Sonatina,

¹³ Ibid.

¹⁴ Watkins, Soundings, 647.

¹⁵ Rochberg, “Reflections,” 76.

Table 4

Rochberg Compositions with Quotations from Other Composers

Title of Composition	Date
<i>Caprice Variations</i>	1949
<i>Carnival Muisic, Suite for Piano Solo</i>	1953
<i>Cantio Sacra</i>	1953
<i>Chamber Symphony</i>	1953
<i>Sonata-Fantasia</i>	1956
<i>Nach Bach</i>	1964
<i>Contra Mortem et Tempus</i>	1965
<i>Music for the Magic Theater</i>	1965
<i>Music for "The Alchemist"</i>	1966-68
<i>Symphony No.3</i>	1966-69
<i>Prelude to "Happy Birthday"</i>	1969
<i>Electrikaleidoscope</i>	1972
<i>Ricordanza</i>	1972
<i>Imago Mundi</i>	1974
<i>String Quartets No.4,5,6</i>	1977-78
<i>Slow Fires of Autumn</i>	1979

Example 1. Rochberg, *Nach Bach*, excerpt

¹⁶ Morgan, *Twentieth Century Music*, 414.

Berio's Sequenza, Varèse's Density, Ives's Trio for Clarinet, Viola, and Piano, and Rochberg's own Dialogues are all quoted within Contra. With the exception of the Trio for Clarinet, Viola, and Piano, (which is nearly always heard unaltered) all other works are changed so that the original pitch content is all that remains. By altering the rhythmic structures of the quoted material, Rochberg is able to blur the distinction between borrowed and newly composed music.

While the quotations in Contra Mortem et Tempus may be difficult to recognize, such is not the case in much of Music for the Magic Theater. The Fromm Music Foundation commissioned this work for the University of Chicago's 75th Anniversary, and it was premiered by the University of Chicago Contemporary Chamber Players on January 24, 1967, Ralph Shapey conducting. The instrumentation for the piece includes flute (doubling piccolo), oboe, Bb clarinet (doubling Eb clarinet), bassoon, two F horns, C trumpet, tenor trombone, tuba, piano, two violins, viola, cello, and bass. The work may also be performed by a small orchestra, wherein the usual number of string instruments are used, as are four horns instead of the two indicated in the score.

The title of the work is taken from the last section of Hermann Hesse's novel Steppenwolf, wherein the character Harry Haller has been condemned to learn to live and laugh. Haller says in the novel, "I knew that all the hundred thousand pieces of life's game were in my pocket. A glimpse of its meaning had stirred my reason and I was determined to begin the game afresh."¹⁷ Once again the idea of renewal is evident not only in Rochberg's use of quotation, but also in the title of the work itself.

¹⁷ George Rochberg, Music for the Magic Theater (Pennsylvania: Theodore Presser Company, 1965), 6.

The entire second act of the piece is a virtual transcription of Mozart's Divertimento K.287 with interjections from numerous other quotations written after Mozart's time. Rochberg states:

The centerpiece of my *Music for the Magic Theater* is a transcription, that is, a completely new version, of a Mozart adagio. I decided to repeat it in my own way because I loved it. People who understand, love it because they know it began with Mozart and ended with me. People who don't understand think it's by Mozart.¹⁸

Once again Rochberg questions the whole concept of “contemporary music,” specifically how far that concept may be stretched before it is no longer considered “contemporary.” In addition, Rochberg is forcing the listeners to question their own values about “originality” in the nineteenth and twentieth centuries. He accomplishes this, in part, by juxtaposing a variety of nineteenth and twentieth century quotations within the framework of the Mozart transcription. Works quoted include Mahler's Ninth Symphony, Rochberg's own Sonata-Fantasia, a trumpet solo from Stella by Starlight by Miles Davis, Stockhausen's Zeitmasse, Webern's Concerto for Nine Instruments, Op.24, Beethoven's String Quartet, Op. 130, and Varèse's Déserts. At one point Mahler's Ninth is heard simultaneously with the trumpet solo by Miles Davis, and Stockhausen's Zeitmasse (see example 2). As will be seen later, this technique is identical to the one used by Dan Welcher in Chameleon Music.

Since the 1970s, Rochberg has composed less music with quotation, and moved more toward stylistic imitation and original tonal music. However, many of his compositions from the 1960s and 70s are lasting icons of musical quotation. One could

¹⁸ David Cope, New Directions in Music, 6th ed. (Prospect Heights, IL: Waveland Press, 1993), 377.

Example 2. Rochberg, *Music for the Magic Theater*, excerpt

Handwritten musical score for "Music for the Magic Theater" by Ernst Toch. The score is written on ten staves. The top staff is a single line with a bracketed tempo marking "Moderate". The second staff is a single line with a tempo marking "Slow to fast". The third staff is a single line with a tempo marking "Moderate". The fourth staff is a single line with a tempo marking "Moderate". The fifth staff is a single line with a tempo marking "Moderate". The sixth staff is a single line with a tempo marking "Moderate". The seventh staff is a single line with a tempo marking "Moderate". The eighth staff is a single line with a tempo marking "Moderate". The ninth staff is a single line with a tempo marking "Moderate". The tenth staff is a single line with a tempo marking "Moderate". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

look at Rochberg's career and differentiate between three very general style periods:
 serialism, use of musical quotation, and stylistic imitation along with mostly tonal music.

Like Rochberg, Lukas Foss was also an ardent supporter of a compositional technique that he would later disavow. For Rochberg, it was serialism; for Foss it would be improvisation.

Foss's experiments with controlled ensemble improvisation began in the period from 1956 to 1961. In 1957 Foss formed the Improvisation Chamber Ensemble whose members included Lukas Foss (piano), Richard Dufallo (clarinet), Charles Delancey (percussion), and, eventually, Howard Colf (violoncello). The goals of the group were: 1) to allow a setting for ensemble improvisation, 2) to bridge the gap between the composer and performer, and 3) to free the performers from the musical score. The third goal was largely achieved when Foss began using diagrams and charts instead of scores.

In 1960, the group gave its first tour performing Foss's Concerto for Improvising Instruments and Orchestra, which met with mixed reviews. Two other works performed by the group include Studies in Improvisation and Time Cycle. Time Cycle is actually a completely notated work with no improvisation in the piece, itself; the improvisation occurs in the interludes between movements, which were originally not meant to be included in the performance. However, the interludes are kept in the orchestral version of the score, and function as "commedia dell'arte;" a kind of comical break between the other sections of the piece. The Improvisation Chamber Ensemble was dissolved in 1963 after Foss became dissatisfied with improvisation as a compositional device.¹⁹ Foss relates:

Improvisation that works is improvisation made safe... When I found this out, I dissolved my improvisation ensemble and returned to composition, incorporating techniques I developed during my five

¹⁹ Karen L. Perone, Lukas Foss: A Bio-Bibliography (New York: Greenwood Press, 1991), 5.

years of improvising. The performers began to improvise only what they felt comfortable with, the danger that the jazz artist faces by falling into an improvising routine.²⁰

One of the techniques that Foss developed while working with the Improvisation Chamber Ensemble, “niente playing,” was used in many of his later compositions.

“Niente” (or nothing) playing was the term given to the type of inaudible music performance which Foss is credited with developing. In niente playing, no audible sound is produced as the performers finger or mouth the pitches or words. It is the conductor’s responsibility to cue the performers in and out of audibility. Works by Foss that use niente playing include Geod (1969), Elytres (1964), Fragments of Archilochus (1965), and Baroque Variations (1967),²¹ the last of which is perhaps Foss’s best known work.

Baroque Variations was commissioned by the Lincoln Center Fund of New York, and was premiered on July 7, 1967 by the Chicago Symphony, Seiji Ozawa conducting. The third movement, “Phorian,” was commissioned by the Association of Women’s Committees of Symphony Orchestras, and was premiered earlier that same year on April 27, 1967 by the New York Philharmonic, Leonard Bernstein conducting. The instrumentation for the work includes three flutes, two oboes, three clarinets in Bb, bassoon, three horns in F, three trumpets, electric piano, electric guitar with foot pedal, electric organ, percussion (vibraphone, two cymbals, chimes), violins, violas, cellos, and basses.

²⁰ Ibid., 6.

²¹ Ibid., 8.

Baroque Variations is written in three movements, each one of which is based on one tonal composition from the Baroque period. All three movements are in E major, and despite the fragmentation and distortion that each quotation undergoes, the sense of E as the tonic is never lost. The piece represents an amalgamation of many of the compositional techniques that Foss was interested in at the time. Foss's respect for Baroque music and his affinity for collage are perhaps most apparent when hearing the piece. Foss also uses electronic instruments and improvisation in the piece, both of which were common trademarks in many of his compositions. Finally, there is the prevalence of "niente playing."²²

The first movement is based on the larghetto from Handel's Concerto Grosso, Op.6, No.12 which is heard in its entirety, but in greatly altered form. The technique of niente playing is used immediately, as indicated by the letter *N* under the staves for violins, viola, cellos, and basses. Throughout the first movement, niente playing is used to create a kind of surreal silence, as if one is watching most of Handel's Larghetto being played, but only occasionally hearing the music. Although fragments are often juxtaposed in different keys and at different speeds, Handel's work is always discernible, even if most of it is played inaudibly.

Based on Scarlatti's Sonata K.380 for harpsichord (heard in its entirety), the second movement of Baroque Variations, is surrounded and obscured by tone clusters, glissandi, rhythmic distortions, and echoes of the original. As will be seen, this is very similar to what Michael Hennagin does in Duo Chopinesque, which also uses a piece in

²² Schwartz, Music Since 1945, 371.

its entirety, and interrupts it with different motives. While not in three movements like Baroque Variations, Duo Chopinesque uses all of Chopin's Prelude in E minor, Op.28 (with the exception of three notes) and grafts different ideas and disruptions upon Chopin's work.

The third movement of Baroque Variations, entitled "Phorian," (which is Greek for stolen goods) was originally composed as a separate piece. Like the first two movements, the third movement of Baroque Variations uses a work in its entirety, but this time the piece borrowed is Bach's Partita in E major for solo violin. Like the first movement, niente playing is used, and like both movements, the borrowed material is altered and distorted. Foss describes the third movement:

What I wanted can perhaps best be described as "torrents of Baroque sixteenth-notes, washed ashore by ocean waves, sucked in again, returning"- a Bach dream- abruptly changing situations. Some humorous (two flutes racing each other- xylophone spelling out JOHANN SEBASTIAN BACH in Morse code, etc.), some frightening (as the organ-percussion duel at the end.)²³

However, unlike the first two movements, the third movement uses improvisation as a performance device. Each player is given a page of the Bach prelude, and detailed instructions on which fragments to choose from and when and how to choose them. Some of the time, the performers are given only rhythm, and are left to decide what pitches to use. The result is a kind of game, where chance and improvisation ensure that each performance is different (see example 3). What Foss accomplished in Baroque Variations is a merger of the past and present. By using modern techniques such as

²³ Watkins, Soundings, 643.

niente playing, improvisation, distortions, and collage within the context of Baroque pieces, Foss creates a work that transcends historical boundaries.²⁴

Example 3. Foss, *Baroque Variations*, excerpt

3 Conductor beats $\frac{3}{4}$ Beat = 120

VIOLIN, CLARINET, SOPR. SAX. (or E^b CLARINET) choose a passage of 20 notes. Use this passage whether your entries are short or long. Short cues can use beginning, middle or end of the passage.

BASSOON and TRUMPET choose a passage of 16 notes.

The moment of entry and duration is described as follows:

* Solo Violin $\frac{3}{4}$ *detache*

* Solo Clarinet $\frac{3}{4}$

* Solo Bassoon $\frac{3}{4}$

* 2 Saxophone (or E^b Cl) $\frac{3}{4}$

* Solo Trumpet $\frac{3}{4}$

* These soloists will write the passage of their choice into their part (in pencil). Choose a passage void of pedal points for best result.

Baroque Variations is actually one of three works written between 1953 and 1967 to borrow from Bach's compositions. The first work, Parable of Death (1953) was commissioned by the Louisville Symphony and included a solo narrator. The narrator tells the legend of a man, woman, and death, which the chorus and tenor solo comment upon. The text Foss chose for the work is Geschichten vom lieben Gott (Stories of the Dear Lord) by Rainer Maria Rilke, which he accompanies with fragments from Bach's Passions. The second work by Foss written during this time period that borrows from

²⁴ Schwartz, Music Since 1945, 372.

Bach, is Symphony of Chorales (1958), premiered by the Pittsburgh Symphony. This four-movement work pays homage to Albert Schweitzer and is based on the chorales of Bach. It includes a cycle of choral preludes and a fugue based on the B-A-C-H motive (where H is German for Bb). The third work is, of course, Baroque Variations.

Another composer who borrowed from the works of Bach in many of his own compositions was George Crumb. Crumb's first published work was the String Quartet (1954), but he is perhaps best known for his settings of writings by the Spanish poet, Federico Garcia Lorca (1899-1936). Works such as Night Music (1963), the four books of Madrigals (1965-69), Songs, Drones, and Refrains of Death (1968), Night of the Four Moons (1969), and Ancient Voices of Children (1970) were all composed using the writings of Lorca.

Much of Crumb's music from this period and following is known for its eastern influences, diverse timbres, and exotic instruments. Some of the instruments called for in Crumb's compositions include water-tuned glasses, toy piano, musical saw, Tibetan prayer stones, Japanese Temple Bells, banjo, sistrum, and the jaw bone of an ass. A few of the timbres that the performers are required to create include bowing between the left hand and the peg board of a violin, trilling on a string instrument with thimbles, taking a chisel to the strings of a piano to bend the pitch, threading paper through a harp and piano strings, singing into the piano, and various vocalizations.

Crumb is not a prolific composer, but many of his works (the majority of which are chamber pieces) have received widespread success. Since the 1960s, Crumb has borrowed extensively from other composers in works such as Night of the Four Moons

(1969), Black Angels (1970), Ancient Voices of Children (1970), and Music for a Summer Evening (Makrokosmos III) (1974). In Night of the Four Moons for alto, alto flute (doubling piccolo), banjo, electric cello, and percussion, Crumb directly quotes from Bach, Schubert, and Chopin within the framework of newly composed music.

Black Angels: Thirteen Images from the Dark Land for electric string quartet was commissioned by the University of Michigan and premiered by the Stanley Quartet in Ann Arbor at the Contemporary Music Festival. The piece makes numerous allusions to good and evil, most notably in the work's title, which is a reference to a technique that early painters used to symbolize the fallen angel. The work is in arch form with three sections entitled, "Departure" (fall from grace), "Absence" (spiritual annihilation), and "Return" (redemption). The significance of the numbers seven and thirteen is emphasized with the pitches A and E ascending from D# (the distance between D# and A is seven notes, and the distance between D# and E is thirteen notes). The tri-tone, which in the past was known as "Diabolus in Musica" (the devil's tone) and, therefore, avoided by early composers, is used predominately for obvious symbolic reasons. In addition, ritualistic counting in German, French, Russian, Hungarian, Japanese, and Swahili adds to the troubled spiritual mood of the piece.

Further adding to the ominous undertones of the work is Crumb's use of quotations from Schubert's "Death and the Maiden" quartet and the Latin Dies Irae (Day of Wrath). The quotation of Death and the Maiden occurs in the "Pavana Lachrymae" section of Black Angels and again at the end of the piece, but never reaches above a *pp* dynamic. The underplaying of quoted material further adds to the ominous mood of the

work, and is a technique that he would use again in Ancient Voices of Children and Music for a Summer Evening.²⁵

Ancient Voices of Children for soprano, boy soprano, oboe, mandolin, harp, electric piano, and percussion, was written in the same year as Black Angels, four years before Music for a Summer Evening. It was commissioned by the Elizabeth Sprague Coolidge Foundation and premiered at the Library of Congress. One of the many works by Crumb based on the writings of Lorca, Ancient Voices of Children is a setting of fragments from different texts by the poet. Only two of the work's movements are purely instrumental, "Dances of the Ancient Earth" and "Ghost Dance," both of which (in the composer's words) are "dance interludes," and "not remarks on the text." In this piece, Crumb quotes from Mahler and Bach's Bist du bei mir, which is played on toy piano with Baroque ornaments and never rises above a *mf* dynamic.²⁶

Another piece by Crumb that borrows from the music of Bach, is Music for a Summer Evening (Makrokosmos III) written for two pianos and two percussion. The piece is particularly important in relationship to Dan Welcher's Chameleon Music and Michael Hennagin's Duo Chopinesque, because, like these works, Makrokosmos III represents one of the very few percussion ensemble pieces with quotations from other music. Written over a decade before either piece, Makrokosmos III is also an important precursor to Welcher's and Hennagin's compositions.

Crumb's work is written in five movements, entitled I. "Nocturnal Sounds" (The Awakening), II. "Wanderer-Fantasy," III. "The Advent," IV. "Myth," and V. "Music of the

²⁵ George Crumb, Black Angels (New York: C.F. Peters Corporation, 1970), performance notes.

Starry Night.” Like most of Crumb’s works, the piece calls for a variety of instruments and timbres ranging from Tibetan prayer stones, an mbira (African thumb piano), and recorders, to the jaw bone of an ass and a sistrum. The players are also called upon to make various sounds with their voices, including shouts, whispers, and “sizzle” noises.

The three quotations from Bach all occur in the fifth movement, and all are from the Well-Tempered Clavier Book II, (Fugue VIII). The fugue is always played by piano II (prepared with paper in the strings) and vibraphone (which starts in canon three beats later than the piano). The quotations are always preceded and followed by newly-composed music, which is used primarily for timbre and color rather than for harmonic or melodic purposes.

Each time the Bach fugue is played, it is surrounded by long pauses making it clearly recognizable. The pauses add to the “ghostly-surreal” quality of the quotations (as the composer calls it) by further separating Bach’s music from the newly-composed material. Adding to this effect is the *pp* dynamic indication in the piano, and the use of bits of paper in the strings of the piano. In addition, the vibraphone never plays above *ppp* until the end of the final quotation, and the pedal on the vibraphone is held down throughout the passage, thus blurring the sound of Bach’s fugue. The result is an effect similar to the one created in Foss’s Baroque Variations; the listener feels like he/she is in a dreamlike state when the quotations from Bach are heard, but awakens to reality with the newly-composed music (see example 4).

²⁶ George Crumb, Ancient Voices of Children (New York: C.F. Peters Corporation, 1970), performance notes.

Example 4. Crumb, *Music for the Summer Evening (Makrokosmos III)*, excerpt

[J.S. Bach: Wohltemperiertes Clavier, Vol. II, Fuga VIII]

on keys

Adagio ♩ = 64 sempre

legatiss.

1/2 PI. sempre (blur!)

(striving)

(but falling)

(poco rit. - - -)

(poco cresc.)

full PI.

Vbph.

Parc. II)

poco sempre (a dream-like echo) (slow vibrato, hold pedal down throughout)

(f)

(l.v.)

Crumb's Music for a Summer Evening (Makrokosmos III), Foss's Baroque Variations, and Rochberg's Music for the Magic Theater all have unique ties with the pieces that are the focus of this dissertation. The quotations in Chameleon Music are used in a very similar way to those in Music for the Magic Theater, and the borrowings in Duo Chopinesque are employed similarly to those in Baroque Variations. In addition, Crumb's Music for a Summer Evening sets an important precedent for quotation in percussion ensemble pieces. However, the importance of the many other composers, particularly in the 1960s and 70s, who used quotation as a compositional device, cannot be overstated. The legacy of musical quotation that began in the Renaissance, and became a significant musical trend in the 1960s and 70s, was well established by the time that Welcher and Hennagin began composing Chameleon Music and Duo Chopinesque.

CHAPTER IV

MICHAEL HENNAGIN AND DAN WELCHER

Michael Hennagin

Michael Hennagin was born on September 27, 1936, in The Dalles, Oregon. Music became an important part of Hennagin's life at an early age when he began taking piano lessons at age seven. It was through these keyboard studies that Hennagin first became interested in twentieth-century music, particularly the works of composers such as Prokofiev, Bartók, and Gershwin. His aunt, Ruth Holloway, a professional singer for CBS radio in Los Angeles, furthered his interest in music. Holloway took the young Hennagin to the studios, showed him scripts, and introduced him to various aspects of production, all of which elevated his interest in commercial music.¹

In 1956 Hennagin began his college career at UCLA, but one year later transferred to Los Angeles City College where the classes were much smaller. While at Los Angeles City College, Hennagin studied piano and composition with Leonard Stein. Through lessons with Stein, Hennagin was exposed to the more recent works of Berio, Boulez, Stockhausen, and others. Hennagin attended Los Angeles City College for four years, but did not earn a degree, as he desired to learn about music exclusively.

¹ Duncan Jay MacMillan, "The Piano Music of Michael Hennagin: An Introductory Examination" (DMA diss., University of Oklahoma, 1987), 2.

Throughout this period, the young composer did copying and orchestration work for his brother-in-law, Jerry Goldsmith (a music writer for CBS), and in 1959, left school to work full time in the Los Angeles and Hollywood studios. Works completed by 1959 include Three Sandburg Songs, Sonata for Flute and Piano, The Barren Song, Theme, Variations, and Finale, and Three Inventions, many of which were influenced by the serial techniques of Schoenberg.

In the summer of 1960, Hennagin studied composition with Aaron Copland and Darius Milhaud at the Aspen Music Festival. At Aspen, Hennagin composed Passacaglia for Orchestra, Children's Suite, and Concertino for Oboe, Strings, and Piano, the latter of which won the Fromm Music Foundation Award for Music Composition. That same year, Hennagin enrolled at the Curtis Institute of Music where he studied composition with Constance Vaclain.

Upon receiving his Bachelor of Music degree from Curtis, Hennagin attended the Tanglewood Music Festival, where he studied with Aaron Copland and Lukas Foss. By this time (1963), Foss had abandoned his experiments with ensemble improvisation, and had already written Parable of Death and Symphony of Chorales, both of which borrow from other works. It is safe to assume that Hennagin's studies with Foss impacted his own compositional style, and may have influenced the use of quotation in Duo Chopinesque.

After Tanglewood, Hennagin moved back to Hollywood where he spent the next two years (1963-1965) freelancing as a commercial composer. While in Hollywood, Hennagin composed a great deal of music for television, motion pictures, and stage

productions. Despite having some success in Hollywood, Hennagin grew tired of both the economic difficulties and the time constraints that forced him to compose music in a sometimes haphazard manner.

As a result of his dissatisfaction with the commercial music business, Hennagin took a position as composer-in-residence for the Detroit area public school systems. After completing his residency there, Hennagin was offered and accepted a similar position in Kansas. However, unlike in Detroit, in Kansas, Hennagin was the composer-in-residence for area colleges rather than secondary schools. During this period, the chair of the composition faculty at Kansas State Teachers College (now Emporia State University) left for another job, and Hennagin took over his position from 1969 to 1972. In 1972 Hennagin accepted a position at the University of Oklahoma until 1992, when he retired from teaching to pursue composing full time. Unfortunately, just one year after retiring from the University of Oklahoma, Hennagin passed away in June 1993 at age fifty-seven.

Despite his brief life, Hennagin's compositional style evolved significantly. Many of his early works were influenced by the serialist techniques of Schoenberg, but Hennagin's approach to twelve-tone compositions was unique in that tonality remained an important aspect. Examples of serial works by Hennagin include pieces such as the Second String Trio and Theme, Variations, and Finale. Hennagin's use of rhythmic manipulation in almost all of his compositions during this time period, and throughout the rest of his career, was heavily indebted to Copland and Stravinsky.²

² Ibid., 5.

After studying with Aaron Copland and Lukas Foss at Tanglewood in 1963, Hennagin's compositional style underwent a major change. Hennagin stated that "from this time forward (he) was strongly inclined to back off from a heavily chromatic and serialized style of composition..."³ As a result of this change, his compositions often began employing rapid tonal shifts, polychords, and the simultaneous use of two or more tonal areas.⁴ Works from this period include A Summer Overture, The Bells of Rhymney, Go 'Way From My Window, Jubilee, Five Children's Songs, and The Unknown.

After 1969, Hennagin's compositional style further evolved to express a kind of duality, which combined serialism with diatonic writing as a way to "symbolize the expressive struggle which every composer faces."⁵ This focus on the duality of artistic expression remained a central element in Hennagin's compositions until his untimely death. Works that reflect this duality include Variations On An Oh So Familiar Tune (1970), The King Must Die (1972), Piece in the Form of a Game (1972), Songs of Man (1982), Ascension (1981), and, Duo Chopinesque (1986).

Dan Welcher

Dan Welcher was born in Rochester, New York on March 2, 1948. Welcher studied with Samuel Adler and Warren Benson at the Eastman School of Music, where he received his Bachelor of Music degree in 1969. He continued his education at the Manhattan School of Music, and received his Master of Music degree in 1972 under the instruction of Ludmilla Ulehla. In addition to being an accomplished composer, Welcher

³ Ibid., 8.

is also an excellent bassoonist. From 1968 to 1969, Welcher was second bassoonist for the Rochester Philharmonic Orchestra, before moving on to become the principal bassoonist and arranger for the U.S. Military Academy from 1969 to 1972. While playing and arranging for the U.S. Military Academy, he won first prize in the First International *Gebrauchsmusik* for Recorders contest (1970). After finishing his obligation to the academy, Welcher auditioned for, and won the principal bassoonist position at the Louisville Orchestra in 1972. That same year, he joined the faculty at the University of Louisville where he remained until 1977. Since 1978, Welcher has been on faculty at the University of Texas.

Dan Welcher's compositional style has not developed in clearly definable stages, as had that of Michael Hennagin. According to Welcher, the techniques that he employs when composing are dictated largely by the piece itself, and any programmatic content that is involved in the work.⁶ However, many of Welcher's earlier works reflect that he is a bassoonist, and are written for some combination of bassoon with other instruments. A few works that include bassoon are Pieces for bassoon and orchestra (1968), Elizabethan Variations for four recorders (1967), and Concerto da Camera for bassoon and chamber orchestra (1975).

Many of Welcher's pieces also use quotation as a compositional device. For example, in Vox Femina for solo soprano and five instruments (1984), Welcher sets the texts of different popular poets from several generations. To accompany the text, quotes from music that the poet might have heard during his/her life are borrowed. In Zion for

⁴ Ibid.

wind ensemble (1994), much of the composition is comprised of revivalist hymns from the Mormon Church, which were chosen for their programmatic connection to the title. Likewise, in his First Symphony, Welcher borrows from several composers to create many different collages, which are linked by a twelve-tone row comprised of pitches from the quoted material. Chameleon Music is Welcher's only work for percussion ensemble, and according to the composer, his only work that separates the bulk of the quoted material from the rest of the piece. According to Welcher, many of his compositions have been "influenced especially by (George) Rochberg in their use of quotation," but none more so than Chameleon Music, which is "heavily influenced by, and similar to, Music for the Magic Theater."⁷

⁵ Ibid., 13.

⁶ Dan Welcher, interview by author, 17 July 1999, Denton, phone conversation, Denton, Texas.

⁷ Ibid.

CHAPTER V

DUO CHOPINESQUE

The University of Oklahoma Percussion Ensemble commissioned Michael Hennagin's Duo Chopinesque in 1986, and premiered the piece that same year. The only instructions given to the composer by Richard Gipson (the director of the percussion program at the University of Oklahoma) were that the piece should be written for ten to twelve players in the "mostly-mallet" type of percussion ensemble idiom. Duo Chopinesque requires ten performers on the following instruments:

Percussion I: orchestra bells, temple blocks, piccolo snare drum

Percussion II: chimes, crotales, medium suspended cymbal, two wood blocks, tom-tom

Percussion III: xylophone, small suspended cymbal, small brass wind chimes, tambourine, bass drum (shared with player VI)

Percussion IV: vibraphone, cowbell

Percussion V: vibraphone, six concert tom-toms, two brake drums, claves

Percussion VI: marimba, bass drum (shared with player III)

Percussion VII: marimba, ratchet

Percussion VIII: marimba

Percussion IX: bass marimba, large suspended cymbal, small gong, bongos

Percussion X: four timpani, snare drum, tam-tam, medium suspended cymbal
glass wind chimes

In Duo Chopinesque, Hennagin uses three additional sound sources: rim shots, foot stomps, and hand claps. There are three different types of rim shots ranging from high to low pitches, which are designated by an x instead of a note head on the pitches E, F, and B on the treble clef staff. Foot stomps and hand claps are also notated with an x, but on the pitch C below the staff, and A above the staff, respectively (see example 5).

Example 5. *Duo Chopinesque*, score notes, excerpt.



Mallet choices are indicated throughout the score using the abbreviations: s.m.- soft mallets, m.m.- medium mallets, h.m.- hard mallets, and v.h.m.- very hard mallets.

Finally, motor speeds for the vibraphones are indicated as follows: I- slow motor speed, II- medium motor speed, and III- fast motor speed.

Duo Chopinesque is composed in arch form; the center section functions as the climax of the piece. There are a total of nine distinct musical sections and an introduction, which are delineated by two principal factors: use of borrowed material and distinct rhythmic motives. The musical sections are delineated in this paper by the letters

A through I, and do not correspond with the rehearsal letters used in the score of Duo Chopinesque by Hennagin.

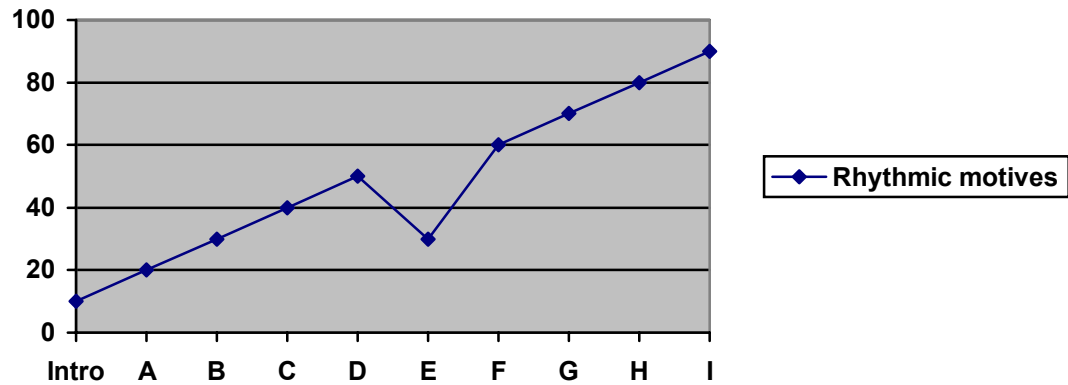
The newly composed materials are used primarily for their rhythmic and timbral possibilities, and not for harmonic or melodic purposes. A clear pattern from separation to integration and back to separation occurs in Hennagin's use of borrowed material. Likewise a clear pattern as to the organization and importance of rhythmic motives emerges. Both the newly-composed rhythm based ideas and the quoted material are interdependent, generally maintaining a symbiotic relationship.

The borrowed material from Chopin's prelude and the rhythmic motives are increasingly integrated until the climax of the piece where a noticeable drop off occurs. The following section's use of quoted material and rhythmic motives is more integrated, but thereafter, a steady decline takes place through the end of the piece. The prominence of the rhythmic motives increases throughout the piece, with the exception of the climactic section where rhythmic motives are less important. The highest point of rhythmic interest occurs in the final section of the piece (see tables 5 and 6).

In Duo Chopinesque, Michael Hennagin borrows Chopin's Prelude in E minor in its entirety (see appendix A), with the exception of three notes. These three notes are the only pitches from Chopin's Prelude that are not quoted in Duo Chopinesque. Portions of Chopin's composition are repeated in immediate succession in Duo Chopinesque, but the prelude is, nevertheless, heard intact and in the original key. In fact, if one were to remove all of the newly-composed material, the Prelude in E minor would be heard from beginning to end, with the exception of three missing notes, a few repetitions of

Table 5

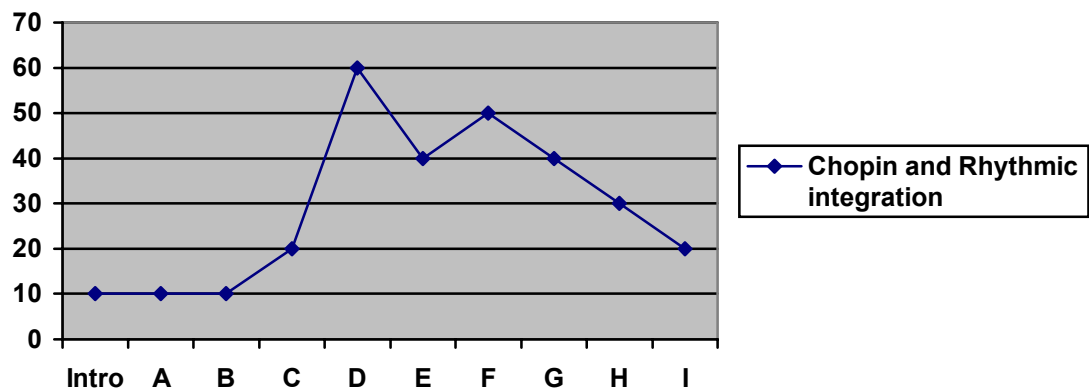
Use of rhythmic motives throughout *Duo Chopinesque*.



*Letters indicate sections from *Duo Chopinesque*, while numbers are assigned arbitrarily to designate increased use of rhythmic motives.

Table 6

Integration of Chopin material with rhythmic motives.



*Letters indicate sections from *Duo Chopinesque*, while numbers are assigned arbitrarily to designate the integration of Chopin material with rhythmic motives.

measures, and occasional fragmentation of motives. Like Lukas Foss's use of complete quotations from the works of Handel, Scarlatti, and Bach in Baroque Variations, Michael Hennagin borrows Chopin's entire Prelude in E minor for his composition.

The quoted material in Duo Chopinesque is in fragmented form, sometimes integrated with the newly composed music, and sometimes kept distinct from the rest of the piece. Chopin's prelude is occasionally distorted through octave displacement, rhythmic changes, variations in instrumentation, and juxtaposition of newly-composed music with quoted material. However, despite the fragmented form of the original and numerous distortions and alterations, Chopin's Prelude in E minor is always recognizable to the listener.

The introduction of the piece lasts through m.24, but only the first three notes of Chopin's prelude are borrowed in this section. This three-note motive begins the piece, and is played by marimba I (player VI). The opening three-note theme might lead the listeners to believe they are hearing an arrangement of the Prelude in E minor, were it not for the sixteenth-note imitative gestures that occur in m.3-4 in the other marimbas (see example 6). It is as if Chopin's work begins, but is constantly interrupted by newly-composed material, which will not allow the prelude to be heard.

In section A of the piece, the marimbas (players VI, VII, and VIII) play the first complete statement of the opening to Chopin's prelude, which is repeated twice (see example 7). The second time that the quotation is heard, the last measure is altered by displacing the B natural up an octave in the marimba part (player VI). In addition, the bass marimba sustains an E natural, clashing with the Eb in the original, which is played

Example 6. *Duo Chopinesque*, opening motive followed by imitative gestures, page 1, mm1-4.

L

Example 6 is a musical score for three staves. The first staff is marked 'Mar. s.m.' and 'p'. The second staff is marked 'Mar. m.m.' and 'p cresc.'. The third staff is marked 'Mar. h.m.' and 'p cresc.'. The score shows an opening motive followed by imitative gestures.

Example 7. *Duo Chopinesque*, first complete statement, page 6, mm. 24-29.

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Example 7 is a musical score for three staves. The first staff is marked 'mp'. The second staff is marked 's.m.'. The third staff is marked 's.m.' and 'p'. The score shows the first complete statement of the Duo Chopinesque.

by the second marimba (player VII). As before, this statement dissolves into newly-composed music. The principal difference between the quoted material and the original work, in this section and throughout most of the piece, is that the rhythm is altered to create greater syncopation.

Section A closes with fragments from the first five measures of the Prelude in E minor played by bells, crotales, and vibraphone. On beat four of m.41 in Duo Chopinesque, the bells and crotales quote the melody from m.3-4 in the prelude, but displace the C natural to the lower octave. The vibraphone then interrupts this statement with m.4-5 of Chopin's prelude, the A natural in the melody of the prelude played by the bells and crotales. Measure five of the Chopin work is then arpeggiated by the vibraphones (see example 8).

Example 8. *Duo Chopinesque*, Chopin prelude excerpt, page 9, mm. 41-44.

The musical score consists of four staves. The top two staves are labeled 'Crotales' and the bottom two are labeled 'm.m.'. The music is in 3/4 time. The top two staves play a melody starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom two staves play a melody starting with a half note G3, followed by a quarter note A3, and then a half note B3. The score includes various dynamics such as *mp*, *mf*, and *m.m.* (marimba). There are also markings for 'M. On-Med.' and 'm.p.'.

There are no distinct rhythmic themes in this section, as most of the newly composed material is used sporadically for its timbral qualities. The quoted material is made

separate from the newly composed music, and there is virtually no overlap between the two ideas.

Section B begins the next portion of the piece, and a distinct rhythmic theme is heard for the first time (see example 9). Played by the snare drum and marimbas, this motive actually begins on beats three and four before letter B, and is heard three times in this section. Between each utterance of the two-measure rhythmic theme, quoted material from Chopin's prelude occurs.

Example 9. *Duo Chopinesque*, rhythmic motive, page 10, mm. 45-48.

The musical score for Example 9, *Duo Chopinesque*, rhythmic motive, page 10, mm. 45-48, is presented in ten staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a treble clef with a key signature of one sharp (F#). The seventh staff is a treble clef with a key signature of one sharp (F#). The eighth staff is a treble clef with a key signature of one sharp (F#). The ninth staff is a bass clef with a key signature of one sharp (F#). The tenth staff is a bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. A section of the score is marked 'Tamb. w/sticks' and 'mf'. The score ends with a 'p' marking.

The most interesting use of quotation in section B occurs in m.58-59, where the ninth measure of Chopin's prelude is borrowed. The rhythm played in the melody of the original is altered from eighth-notes to quarter-notes, which are rolled by two marimbas (players VI and VIII), while the original harmony is rolled by the remaining two marimbas (players VII and IX). With the exception of rhythm, the quoted material is unaltered until the F# resolution takes place, wherein marimba III plays a written *accelerando*. As before, the borrowed music is not integrated with the other material, and the rhythm is more syncopated than the original (see example 10). In section C of Duo

Example 10. *Duo Chopinesque*, Chopin prelude excerpt, page 13, mm. 57-60.

The image shows a musical score for four staves. The top staff has a 'm.m.' marking above it. The second staff has a 'mf' dynamic marking. The third staff has a 'm.m.' marking above it and a 'mf' dynamic marking. The bottom staff has a 'mp' dynamic marking. The score includes various musical notations such as notes, rests, and slurs, with a 'cresc.' marking and a triplet of eighth notes in the third staff.

Chopinesque, which begins in m.63, a new rhythmic motive is introduced and dominates (see example 11).

In only ten bars of the twenty-three measure section, is the rhythmic motive not played. The rhythmic motive functions as an ostinato that is played by all of the instruments with the exception of the marimbas, which interrupt twice with borrowed

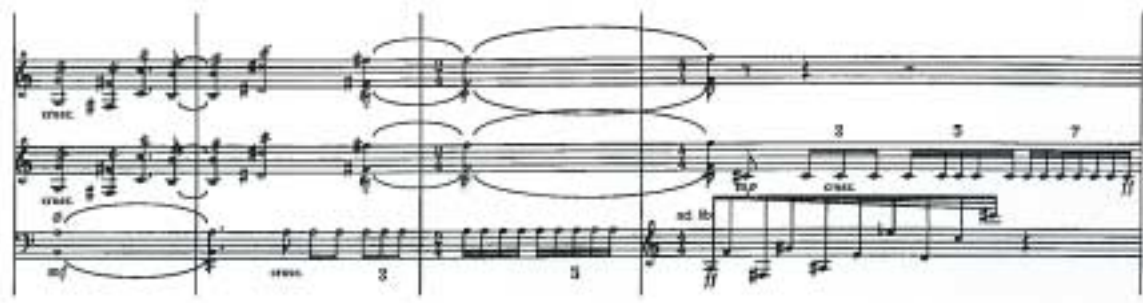
material from Chopin. The first interruption borrows from m.10-11 of the prelude, while the second statement borrows from m.10-12. In the second statement of the quoted material, m.12 of the prelude is altered significantly.

Example 11. *Duo Chopinesque*, clave ostinato, page 15, mm. 64-65.



In this statement, three notes of the prelude are left out entirely, and are never played in any other portion of the piece. The reason for this anomaly is not clear, but is perhaps due to the dissolution into sporadic ideas that occur on F#, the last note of Chopin's prelude quoted in this section. Hennagin may have felt that the D, C, and B natural leading of the original was too much of a resolution to create the melodic breakdown that occurs in m.79-81 of *Duo Chopinesque* (see example 12).

Example 12. *Duo Chopinesque*, Chopin prelude excerpt, page 19, mm. 76-79.



The breakdown of quoted material into sporadic, fragmentary ideas is a common technique used by Hennagin throughout the work. When the quoted material does not merge into one of the rhythmic themes, it generally dissolves into chaos, created by short bursts of rhythm played by instruments which are chosen primarily for their timbral qualities. In essence, there are three distinct ideas that occur throughout Duo Chopinesque: driving rhythmic motives, quotations of Chopin's Prelude in E minor, and sporadic, fragmentary material. When these ideas do not merge seamlessly into one another, they are generally juxtaposed to create a collage effect. An excellent example of the juxtaposition of rhythmic motives with quoted material occurs in section D, which begins in m.87. In this portion of the composition, m.13-17 of Chopin's prelude are quoted, while the three-note opening of the prelude interjects sporadically. In addition, various rhythmic motives are layered over the borrowed material (see example 13).

Another interesting use of quotation occurs in m.105. The marimbas in m.105 contain the same pitch content as m.16 of Chopin's prelude, with the exception of an A natural that is added on beat three (see example 14). The borrowed material then continues with the same pitch content as the original, but now the melody is played in canon between two marimbas (players VI and VII). Certain pitches from the original are left out in the second marimba part (player VII), but go unnoticed because the listener has just heard the missing pitch in the first marimba.

Throughout this portion of the piece, rhythmic motives are constantly overlaid onto the borrowed material. This section represents the first instance where quoted material is actually integrated with the newly-composed music. Before this section, it

Example 13. *Duo Chopinesque*, rhythmic motive with Chopin, page 23, mm. 87-90.

90

Picc. S.D.

to Crotales

Chopin

to Tamb.

m.p.

m.m.

Chopin prelude mm. 13-14

M. On Med.

m.p.

m.m.

M. On Med.

"Rough"

h.m.

ff

mf

Chopin

Bass Mar.

mf

mf

mf

Example 14. *Duo Chopinesque*, Chopin excerpt, page 28, mm. 105-106.

mf

cresc.

f

f

m.m.

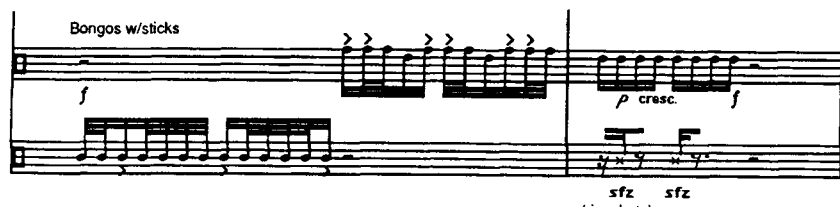
had been as if two separate pieces were being performed, the Prelude in E minor and a newly-composed work, both of which were constantly interrupting one another. Now, with the rhythmic motives more numerous and varied, and the Chopin prelude much more integrated into the piece as a whole, the dual ideas begin to merge, thereby generating greater tension. Adding to the tension, the borrowed material is often heard in canon and is much more sporadic than in previous portions of the piece.

The tension generated culminates in the climax of the piece (m.113-128), which occurs approximately half of the way through the piece, and is signaled by the unison “strained” idea in m.115. This idea occurs three separate times in the section, and is interrupted by various fragments of the Chopin melody played in the marimbas and vibraphones. The now familiar opening three-note melody of the prelude is heard in canon between the marimbas throughout this section, but on different pitches. In each of these cases, the familiar Chopin melody is resolved down a half step to create a newly-composed resolution.

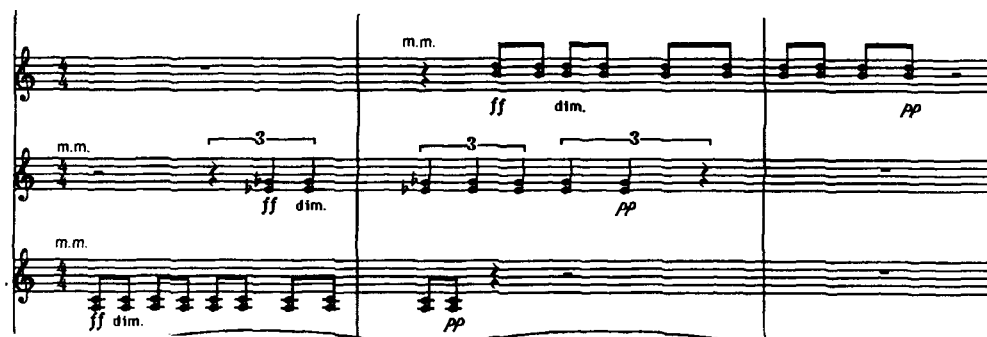
Two bars after the opening melody of the Chopin prelude is heard, the missing notes from the Chopin quotations in the previous section are played in the vibraphones and marimba III (player VIII). The rhythm of the Chopin prelude is highly syncopated in Hennagin’s version and juxtaposed with the “strained” motive, thus making it more difficult to recognize the borrowed material. However, in general, the quoted material is not as thoroughly integrated as in the previous section of the piece, and the rhythmic motives are not as dominant, due in large part to the homophonic unison ideas which predominate this section.

The remaining half of the piece after the climax is essentially an extended resolution and relaxation of ideas, but there is still considerable tension for sometime. This is evident in section F the work (m.129-137), where rhythmic motives dominate and are overlapped onto an expanded quotation from m.19 of Chopin's prelude. This borrowed material continues into section G of Duo Chopinesque (mm. 138-153) and repeats numerous times, while imitative rhythmic motives interject. The rhythmic motives continue to dominate and are added to the marimbas, leaving only the bass marimba to play the borrowed material for much of this section (see examples 15 and 15a). The rhythmic motives finally disperse, and the marimbas are left to play the uninterrupted melody from m.20-21 of the prelude, thus bringing the section to a close.

Example 15. *Duo Chopinesque*, rhythmic motive, page 35, mm. 129-130.



Example 15a. *Duo Chopinesque*, rhythmic motive, page 38, mm. 138-140.



The importance that rhythmic ideas will play in the final two sections of the work is made clear by the *ff* sixteenth-note solo played by the brake drum at the start of the penultimate section. From the brake drum solo to m.167, rhythmic ideas dominate, making it more difficult to hear the quoted material from m.22-23 of Chopin's prelude. This continues until a grand pause at m.167, and the introduction in the following measure of quoted material from the end of the Chopin prelude. From m.168 to the end of section H at m.175, the final two bars of Chopin's prelude alternate with rhythmic ideas which never interject until all of the quoted material is heard. The quoted material in this section is highly integrated at the outset, but then suddenly kept separate from the rhythmic motives. The domination of the rhythmic motives and the separation of borrowed material from newly-composed music continues through the end of the piece.

Pedal tones from the last measure of Chopin's prelude are quoted sporadically throughout the final portion of the piece (section I), but are continuously interrupted by bombastic rhythmic motives. The pedal tones would go unnoticed were it not for the moment of silence that always precedes the fragmented quotations. The rhythmic motives, which occur as short, loud bursts of sound, are the primary interest in the closing measures of the piece (see example 16). So while quotations from Chopin's prelude become less important, the newly-composed material grows louder and more syncopated. The final utterance of borrowed material occurs after a fermata in m.200, and is once again the opening of Chopin's prelude played only in the bells, and at a *pp* dynamic. A bar later rhythmic motives at a *fff* dynamic finish the piece.

Example 16. *Duo Chopinesque*, rhythmic motive, page 50, mm. 189-192.

The reintroduction of the opening to Chopin's prelude at the end of *Duo Chopinesque* is an enigmatic moment: one might ask why Hennagin brings back the opening of the *Prelude in E minor* at this point. Perhaps the reason for this anomaly lies in the previously discussed evolution of quoted material and rhythmic motives in the piece as a whole. In addition, one could view *Duo Chopinesque* as a kind of duel between newly composed rhythmic motives and borrowed material from Chopin's prelude.

Many of Hennagin's compositions have been described by the composer himself as an effort to express the "duality of the creative impulse." He has described this perceived duality with various metaphors: classical vs. romantic, yin vs. yang, or intellectual vs. emotional. Works that Hennagin felt were reflective of this duality include The King Must Die (1972), Piece in the Form of a Game (1972), Songs of Man (1982), Ascension (1981), and, the work which Hennagin felt was the culmination of this issue, Duo Chopinesque. In the composer's own words, Duo Chopinesque represents a conflict or duel between two opposing forces.¹ Were it not for the final utterance of Chopin's prelude at the end of Hennagin's composition, the newly-composed rhythmic motives would clearly have won this duel. Therefore, the quoted material heard at the end of Duo Chopinesque could be viewed as a mocking gesture, in that the newly-composed music has somehow been victorious.

The genius of this last quotation is that it forces the listener to ask a whole series of questions, not just about the piece, but about the relationship between music of the past and present. In the larger context, the listeners are forced to analyze their own beliefs about whether or not music of the past has overshadowed music of the present. In Duo Chopinesque, Hennagin poses the commonly debated question about the value of modern music, when compared to compositions from the past. The final quotation at the end of Duo Chopinesque seems to be Hennagin's way of saying that no modern composer can ever escape the past. In the words of George Rochberg, "The past refuses to be erased."²

¹ Duncan Jay MacMillan, "The Piano Music of Michael Hennagin" (DMA diss., University of Oklahoma, 1987), 13.

² George Rochberg, "Reflections on the Renewal of Music," Current Musicology 13-14 (1972): 76.

CHAPTER VI

CHAMELEON MUSIC

The University of Oklahoma commissioned Dan Welcher's Chameleon Music in 1988, just two years after the premier of Duo Chopinesque. As with Duo Chopinesque, Richard Gipson's only request was that the piece be written for ten to twelve players in the mostly mallet type of percussion ensemble. The University of Oklahoma premiered Chameleon Music at the University of Oklahoma on November 8, 1988 with Richard Gipson conducting.

Chameleon Music is written for ten players divided into three sections on the following instruments:

Stage Left

Player 1: crotales (upper octave), glockenspiel, xylophone

Player 2: vibraphone, glass wind chimes, crotales (shared with player 1)

Player 3: marimba, ceramic wind chimes, glockenspiel (may be shared with player 1)

Player 4: marimba, tom-toms (may be shared with player 6)

Stage Center

Player 5: 3 suspended cymbals, bell tree, cricket-call, flexatone, castanets, auto spring coil, high triangle, bass drum, tam-tam, brake drums

Player 6: 5 tom-toms, 5 brake drums (shared with player 5), 3 suspended cymbals, 5 temple blocks, cricket-call, low triangle, 2 pitched high gongs, tam-tam (shared with player 5)

Stage Right

Player 7: crotales (lower octave), glockenspiel, xylophone

Player 8: vibraphone, metal wind chimes, crotales (shared with player 7)

Player 9: marimba, vibraphone (shared with player 8)

Player 10: bass marimba, bamboo wind chimes

Welcher based Chameleon Music on the story by Truman Capote, entitled “Music for Chameleons.” The story describes a visit by Capote to the home of a woman living on the edge of the jungle in Martinique. The woman had a grand piano on her terrace that had been played by a number of famous visitors, but on this occasion she played for Capote. The composer she chose was Mozart, and the effect was surprising. It seems that the lizards living in the jungle had become accustomed to her playing, and preferred Mozart to other composers. Whenever she played a Mozart sonata, the chameleons would sneak up to the piano and lie at her feet. When she finished playing, the woman stamped her feet, and the lizards would “scatter, like the shower of sparks from an exploding star.”¹ Welcher goes on to say:

The music describes this scene, but more than that. It attempts to show in a rather abstract fashion how music-Mozart’s music, specifically- can cast a spell over otherwise uncivilized beings.²

Chameleon Music has four larger sections entitled: “The Jungle at Night,” “The Chameleon Circle,” “The Spell,” and “The Retreat.” In the first section, the marimbas

¹ Dan Welcher, Chameleon Music (Oklahoma: University of Oklahoma Press, 1988), composer’s notes.

² Ibid.

provide sustained chords while various wind chimes set the atmosphere of the jungle. The second section, “The Chameleon Circle,” immediately follows, and establishes the cast of characters in the form of three different motives (played on the xylophone, glockenspiel, and marimba, respectively). These motives represent some of the chameleons waiting at the edge of the jungle, who “carry with themselves the seeds of the music of their ‘favorite composer’.”³ In the third large section, “The Spell,” four different Mozart sonatas are quoted. In the score of Chameleon Music, it states that the quoted sonatas are K.279, K.281, K.330, and K.332; however, the indication that K.279 is quoted, is either a misprint, or a mistake, as K.279 is Mozart’s Sonata in C major, which is never found in Chameleon Music. Instead, the score should indicate K.280, Mozart’s Sonata in F major, which is one of the quoted sonatas in Welcher’s piece. As the quoted material is overlapped and submitted to collage technique, various percussion instruments portray the sounds of the jungle. At the height of integration between the various Mozart sonatas, there is a stamping of feet, and the chameleons scatter to the jungle. Finally, the sounds of the jungle at night return with the faintest echoes of Mozart still heard in the distance.⁴

The four larger sections of Chameleon Music are divided into several distinguishable smaller sections which reflect an arch form. Including an introduction and codetta, there are nine distinct sections. The climax occurs in the central smaller section (within “The Spell”) at the point of greatest integration in the Mozart quotes, thus creating an overall arch form. The four larger sections delineate the programmatic

³ Ibid.

content of the work, and show the general evolution from non-Mozart material, to the quoted music of Mozart, and back to non-Mozart material. The nine smaller sections delineate the specific evolution of particular Mozart fragments, various rhythmic motives, and the complete statements of the Mozart themes, all of which are interrelated (see tables 7 and 8).

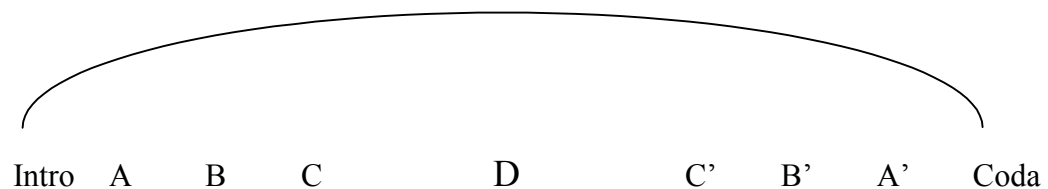
Table 7

Comparison of sections from Chameleon Music

<u>Larger sections</u>	<u>Smaller sections</u>
The Jungle at Night	Introduction
Chameleon Circle	Free-A-B-C
The Spell	Mozart sonatas-C'
The Retreat	B'-A'-Mozart theme-Coda

Table 8

Arch form in Chameleon Music



There are no distinguishable sections within “The Jungle at Night,” as this segment of the piece establishes the atmosphere of the jungle. As a result, “The Jungle at Night,” which lasts until m.25, really functions as introduction, and will henceforth be

⁴ Ibid.

designated as such. In this section of the piece, no substantial themes or ideas are heard, as marimbas fade in and out of audibility with sustained chords. Various wind chimes and suspended cymbal entrances give the effect of wind through the leaves of trees, thus adding to the overall mood. As the introduction ends, marimbas fade to nothing, as the glockenspiel and vibraphones strike *f* chords that usher in “The Chameleon Circle.”

“The Chameleon Circle,” is comprised of four smaller sections: a free section, and three thematic sections designated A, B, and C. The free section begins “The Chameleon Circle,” and lasts approximately one minute, where the instruments are cued in and out of repetitive patterns. Several of these patterns in the xylophone, glockenspiel, and bass marimba contain fragments from the Mozart sonatas. The xylophone enters first with a fragment from Mozart’s Sonata in Bb Major, K.281, followed by the glockenspiel, which plays a fragment from the Sonata in C Major, K.330. Finally, the bass marimba enters with a fragment from the Sonata in F Major, K.332. These fragments are played at separate tempos and juxtaposed over one another, while a brake drum, spring coil, and two vibraphones interject newly composed sporadic ideas at will (see example 17). As these ideas fade away, the chords heard at the beginning of the piece occur again to herald the start of the next section.

The three remaining sections of “The Chameleon Circle” each reflect a trend of growing rhythmic tension and drive, and the increased use of fragments from the quoted material of Mozart. In section A (mm.27-47), introductory material is heard again, but with greater rhythmic drive provided by sixteenth-note hocketed patterns in the tom-toms

and bass marimba. However, no fragments of the Mozart sonatas are ever heard in this section.

Example 17. *Chameleon Music*, free section excerpt, page 6, m. 26.

The musical score is for a percussion ensemble and includes the following parts and instructions:

- Top Staff:** Labeled "xylophone". It begins with a tempo marking of $\text{♩} = 63$. The first measure is marked *mf* and described as "sharp, perky". A bracket above measures 26-29 indicates a section to be repeated until a cue.
- Second Staff:** Features a melodic line with a *mf* dynamic and a "ped. sempre" instruction. It includes a section of "Short quick patterns, always same pitches" marked "REPEAT AD LIB".
- Third Staff:** Features a melodic line with a *pp* dynamic and a "ped. sempre" instruction.
- Fourth Staff:** Labeled "spring coil". It includes a *f* dynamic marking and a "gliss." instruction. A section of "Short quick patterns, always same pitches" marked "REPEAT AD LIB" is indicated.
- Fifth Staff:** Labeled "5 brake drums hard mallets". It includes a *mp* dynamic marking and a "gliss." instruction. A section of "Short quick patterns, always same pitches" marked "REPEAT AD LIB" is indicated.
- Sixth Staff:** Labeled "glock." and "med. plastic". It includes a *mf* dynamic marking and a "gliss." instruction. A section of "Short quick patterns, always same pitches" marked "REPEAT AD LIB" is indicated.
- Seventh Staff:** Labeled "ped. sempre". It includes a *mf* dynamic marking and a "ped. sempre" instruction.

Section B (mm.48-78) intensifies the rhythmic drive with different ostinato patterns played by the marimbas. The marimbas create a poly-rhythmic layering of two against three against five (2:3:5) by playing ostinato cross rhythms. The result is a fabric of rhythm which appears to bounce around the stage, as all of the marimbas are in different areas (see example 18). In addition to greater rhythmic drive, three fragments of the Mozart quotes are heard in this section.

Example 18. *Chameleon Music*, rhythmic motive in marimbas, page 13, mm. 50-51.



The first fragment occurs in m.55 in the xylophone, and is only a grace note followed by one note from Mozart's Sonata in Bb Major, K.281. The second fragment first occurs in m.64 in the glockenspiel and is a quote from Mozart's Sonata in F Major, K.330. Again, only the grace-note figure from Mozart is quoted before the idea runs off into a newly composed idea. The final fragment is from Mozart's Sonata in F Major, K.332, and is first heard in the bass marimba in m.70. In this instance, only three notes of Mozart are quoted. Despite the brevity of the quotes, they are all easily recognizable, in part because Welcher introduced them previously in the free section of "The Chameleon Circle." To enhance the effect, Welcher chose very familiar quotes, and placed them in a soloistic context. All of the fragments continuously enter and exit the

texture in a pointillistic fashion, until the foot stomp in m.79, where all of the “chameleons” scatter (see example 19).

Example 19. *Chameleon Music*, Scattering bar, page 19, m. 79.

Scattering! ♩ = 88

79 13.8

13.8

f p

gliss. glass w.c.

f (dim.) *p*

foot stomp *f* dim. *p*

foot stomp *f* dim. *p*

foot stomp flexatone *f* dim. *p*

foot stomp gliss.

foot stomp temple blocks *f* dim. *p*

13.8

f p cresc.

gliss. *f* metal w.c. *mf*

foot stomp *f* *ff* *p*

foot stomp *f* *ff* *pp*

The scattering bar leads into the next section of “The Chameleon Circle,” (mm.80-110) where even greater rhythmic drive and more frequent use of quotations occur. The time signature changes to 3/8 and the marimbas supply a rhythmic foundation of thirty-second notes on different portions of the beat in imitation. Quotes from the Sonata in Bb Major, K.281 and Sonata in F Major, K.330 are again heard, but in this instance, the borrowed material from K.330 is much longer and played in canon by the

two vibraphones. In addition, the quoted material is much more frequent and imitative than in the previous section. Another scattering bar (where a foot stomp is followed by quick bursts which fade away to symbolize the retreat of the lizards) divides this section into two parts. The section ends when quoted material from the Sonata in F Major, K.330 (played by the vibraphones) fades into chords in the vibraphones and crotales, which then lead into “The Spell.”

The section subtitled, “The Spell,” (m.111-172) includes complete themes from all four Mozart sonatas in addition to a return of the C section in modified form. The first Mozart theme is heard immediately from m.111 to the first half of m.118, and is played by all four marimbas (see example 20). The borrowed material is from the first eight measures in the Adagio of Mozart’s Sonata in F Major, K.280, and is heard in the original key signature. However, in the eighth measure of Chameleon Music, as the marimbas resolve the phrase, crotales and suspended cymbals play a variety of newly-composed ideas in shortened free section. This free section (approximately ten seconds in duration) creates an effect whereby the first Mozart quote dissolves into the next Mozart quote, which is heard immediately in m.119.

From m.119-129, a complete phrase from the Andante of Mozart’s Sonata in Bb Major, K.281 is quoted in the original key signature (see example 21). Two xylophones, vibraphone, and (later) glockenspiel play the borrowed material. While the sonata is quoted, two cricket calls occur on the downbeat of m.120 and 122, and the crotales continue their sporadic ideas from the shortened free section.

Example 20. *Chameleon Music*, excerpt of Adagio from Mozart's K.280, page 26, mm. 111-112.

The image displays two systems of musical notation. The first system consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with a 'Solo' instruction, a 'p' (piano) dynamic marking, and the phrase 'all tones rolled' above a series of eighth notes. A 'sim.' (simile) instruction and an 'mp' (mezzo-piano) dynamic marking appear later in the system. The lower staff of the first system contains a bass line with a 'p' dynamic marking. The second system also consists of two staves. The upper staff has a 'l.v.' (lento vivace) marking and a 'take bows' instruction. The lower staff of the second system includes a 'p' dynamic marking, an 'mp' dynamic marking, and the phrase 'all tones rolled' above a melodic line, followed by a 'sim.' instruction.

From the last beat of m.129, through m.136, a complete phrase from the Andante of Mozart's Sonata in C Major, K.330 is borrowed (see example 22). The phrase is played by the two vibraphones and bass marimba, but in E minor rather than the original key of F minor. The reason for this change lies in the necessity of a smooth transition

Example 21. *Chameleon Music*, excerpt of Andante from Mozart's K.281, page 28, mm. 119-122.

The musical score is presented in three systems, each with two staves. The first system (measures 119-122) shows a melody in the upper staff marked *mp* and *solo*, with slurs and accents. The second system (measures 119-122) shows a bass line in the lower staff marked *mf* and *cricket*, with slurs and accents. The third system (measures 119-122) shows a melody in the upper staff marked *mp* and *Solo*, with slurs and accents, and a bass line in the lower staff marked *p* with slurs and accents.

from the previous quotation of Mozart, which ends on A natural, into the current borrowed material. By changing the key signature of the original to E minor, the A natural of the previous quote resolves (one beat later) a fourth down to E minor, rather than a major third down to F minor. As a result, the quoted material in the previous

section seems to resolve into Mozart's Sonata in C Major, K.330.

Example 22. *Chameleon Music*, excerpt of Andante from Mozart's K.330, page 30, mm. 130-133.

The musical score for Example 22 is a piano arrangement of measures 130-133 from Mozart's Sonata for Piano, K. 330. It is written for a piano and includes various performance instructions and dynamics. The score is divided into two systems, each with four staves. The first system (measures 130-133) features a piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system (measures 134-137) continues the piano part. The score includes performance instructions such as "to glock", "wood end, scraped", "pulsing", "rim.", and "cresc.". Dynamics include "pp", "mp", and "cresc.". A tempo marking "(♩ = 66) Independent tempo" is present. The score is attributed to "W.A. Mozart" and "Sonata for Piano, K. 330".

The final sonata borrowed by Welcher is heard in m.137-152, and consists of several complete phrases from the opening of the Adagio in Mozart's Sonata in F major, K.332. This quote lasts eight measures (m.137-144), and consists of only the first phrase of the Adagio (see example 23). The marimbas and crotales play the quote in the first four measures, followed by marimbas and vibraphones in the last four measures. As in the previous quote, the key signature is altered, but this time from the original key of Bb

Example 23. *Chameleon Music*, excerpt of Adagio from Mozart's K.332, page 31, mm. 137-138.

The musical score for Example 23, measures 137 and 138, is presented in a multi-staff format. The top two staves are for the piano, with dynamics *p* and *mf*. The third staff is for the marimba, marked 'Solo' and 'mf', with a '*' symbol. The fourth staff is for the piano, with dynamics *mp* and *morendo*. The fifth and sixth staves are for the strings, marked 'crotales (struck)' and 'morendo'. The seventh staff is for the piano, with dynamics *p* and *mf*. The eighth staff is for the piano, with dynamics *mp* and *morendo*. The score is divided into two measures, 137 and 138, with a vertical line separating them. The key signature is one sharp (F#).

major to B major. The reason for this change lies again in the necessity of a smooth transition from the previous borrowed material into the current Mozart sonata.

From m.145-152, the Mozart sonatas are submitted to collage technique. The borrowed material from the Adagio of Mozart's Sonata in F Major, K.332 heard in the previous section continues through m.152, but is overlaid with the quotation from Mozart Sonata in Bb Major, K.281 through m.148 (see example 24). The borrowed material

Example 24. *Chameleon Music*, Mozart sonatas K.332 and K.281, page 33, mm. 145-146.

145 146

mp singing

crotales p

p

cresc.

cresc.

* CONDUCTOR: Throughout this montage section, the various Mozart themes will overlap each other for primacy - care must be taken to ensure clarity of texture.

poco a poco cresc.

mp

pp

p

cresc.

from the Sonata in Bb Major, K.281, is the same as before, but now played by two

xylophones, crotales, and vibraphone, and in B major instead of Eb major. Further increasing the rhythmic density, the quote from the Sonata in Bb Major, K.281 is in 12/8 while the quote from the Sonata in F Major, K.332 is in 4/4; thus, only the larger beats of the borrowed material coincide. On beat three of m.147, the quotation from the Sonata in Bb Major, K.281, dissolves into glissandos, but is immediately followed in the next measure by the reemergence of the Sonata in F Major, K.330.

The quotation from Mozart's Sonata in F Major, K.330 begins on beat four of m.148, and is overlaid against the borrowed material from the Sonata in F Major, K.332, still continuing. Unlike the first time the Sonata in F Major, K.330 was heard, it is now presented in F# minor rather than E minor, and in 12/8 rather than in 3/4 time. The vibraphones through m.152 play the quotation from K.330. In m.148 and 149, continuous triplets are kept by the brake drum, while crotales enter in m.149 with random newly-composed material, continuing to the end of this section (see example 25). What occurs from m. 145-152 is a collage created by overlaying three of the four Mozart themes: from m.145-147, the fourth Mozart theme is overlaid with the second theme; from m.148-152, the fourth theme is overlaid with the third theme. These themes then dissolve into the scattering bar, which leads into a return of section C in 3/8 from m.154-172.

In the return of the C section, fragments are again heard from the Sonata in Bb Major, K.281 and the Sonata in F Major, K.330. However, the return of the C section is much shorter than when originally heard, with the end of the section heralded by two scattering bars, separated only by one measure. The close placement of these two

Example 25. *Chameleon Music*, Mozart sonatas K.332 and K.330, page 35, mm. 150-151.

The musical score is presented in two systems, each spanning measures 150 and 151. The first system is marked 'Repeat, not synchronizing' and 'Moving ahead slightly'. It features a complex arrangement of musical staves. The top staff is marked 'with crotale II, ad lib.' and 'sim.'. The second staff is marked 'cresc.'. The third staff is marked 'cricket', 'Spring Coil', 'gliss.', and 'cresc.'. The fourth staff is marked 'Tam-Tam', 'scraped', 'poco', 'f', 'Temple Blocks', 'hard mallets', and 'brake drums'. The fifth staff is marked 'cresc.'. The second system is also marked 'Repeat, not synchronizing' and 'Moving ahead slightly'. It features a complex arrangement of musical staves. The top staff is marked 'with crotale I, ad lib.'. The second staff is marked 'cresc.'. The third staff is marked 'f'.

scattering bars at the end of the section seems to imply that the “chameleons” are leaving for good this time. In fact, these two scattering bars lead directly into the final section of the piece, “The Retreat.”

A transition into the return of the B section occurs in the first four bars of “The Retreat.” However, this transition carries with it the rhythmic motive that is heard

throughout the final section, and seems to represent the retreat of the lizards, as it is constantly interjected at softer dynamic levels. The “retreat motive,” as it will now be referred to, is hocketed in the marimbas throughout m.174 and 175 (see example 26). The return of the B section occurs in m.177-191, in a much shorter form, and with the retreat motive played in imitation by the bass marimba and toms. A distortion of the retreat motive in the brake drums and toms from m.189-191 dissolves into a return of the A section.

Example 26. *Chameleon Music*, retreat motive, page 40, mm. 174-175.

The musical score for Example 26, titled "Chameleon Music, retreat motive, page 40, mm. 174-175," is presented in three systems. Each system consists of two staves. The first system shows the initial entry of the retreat motive, with the upper staff marked "Solo" and the lower staff marked "Solo". The second system continues the motive, with the upper staff marked "sus. cym." and the lower staff marked "f". The third system shows the final measures of the motive, with both staves marked "Solo". The score includes various musical notations such as notes, rests, and dynamic markings (f, sus. cym.).

In the return of the A section (mm.192-203), the sustained chords in the marimbas accompanied by the sounds of the jungle occur again. However, this time the sounds of the jungle dissolve into Mozart's Sonata in Bb Major, K.281, heard in the original key of Eb major. The quotation is played by the two xylophones and bass marimba (but at a significantly slower tempo than in previous sections), and also fades into the final scattering bar before the phrase can resolve. Following the scattering bar is a brief codetta with sporadic cricket-calls and wind chimes imitating the sounds of the jungle. As the piece concludes, the two xylophones play the faint sound of the grace-note figure from Mozart's Sonata in Bb Major, K.281.

CHAPTER VII

COMPARISON AND CONCLUSION

As in Duo Chopinesque, Chameleon Music reintroduces a brief segment of the borrowed material at the end of the piece, thus forcing the listener to confront the music of the past in the context of the present. By ending their compositions with echoes of quoted material, both pieces seem to imply that, no matter how hard a composers may try, modern works are never fully devoid of the influence of the past. In addition to the reemergence of quoted material at the end of their works, Michael Hennagin's Duo Chopinesque and Dan Welcher's Chameleon Music share many similarities.

Some of the most fundamental similarities include the following: both were written for the mostly mallet type of percussion ensemble, both require ten players, and both were commissioned by the University of Oklahoma Percussion Ensemble. In addition to the obvious similarities, both works have an introduction, which employ numerous sporadic sound effects. Duo Chopinesque and Chameleon Music are also both composed in arch form; each center section functions as the climax. Perhaps the most obvious compositional similarity is the use of quotation as the foundation for both pieces. In both works, the quoted material is first heard in the original key and then transposed to different keys. However, in Duo Chopinesque, only small fragments are transposed, where as in Chameleon Music, entire themes are played in different keys. In addition to these similarities, both pieces have distinct rhythmic motives that evolve in a symbiotic

relationship to the borrowed material. Despite these general similarities, these materials are used in very different ways by the two composers.

The most obvious difference between the borrowed material in the works, is the music selected for quotation. In Duo Chopinesque, one complete work (Chopin's Prelude in E minor) is borrowed, while in Chameleon Music portions from four separate Mozart sonatas (K.280, K.281, K.330, and K.332) are quoted. In Duo Chopinesque, the whole prelude is borrowed with the exception of three notes, and the quoted material is thoroughly integrated into the rest of the piece. Due to this integration, much of the borrowed material is altered in both rhythmic and pitch content (primarily through octave displacements and the addition of foreign notes) in order to merge the new composition with the quotation. This is a key difference from Chameleon Music.

In Chameleon Music, with the exception of a few brief fragments, the quoted material is not integrated with the rest of the piece. Even when the quotation from Mozart's Sonata in Bb Major, K.281 re-enters at the end of the piece, it is kept separate from the newly-composed music. The quotations of the Mozart sonatas, however, are integrated with each other, when various themes are merged at the climax of the piece to create a collage effect between the borrowed material. Because the Mozart themes are kept largely distinct from the rest of the piece, they are much less altered than the quoted material used in Duo Chopinesque. The exception to this rule occurs in a few of the brief fragments from the Mozart themes, which are combined with newly-composed music to create some sense of integration.

Just as the use of quotation differs in Duo Chopinesque and Chameleon Music, so does the relationship between the quoted material and the rhythmic motives. With the exception of the climax, the rhythmic motives in Duo Chopinesque grow in intensity, organization, and drive to the end of the piece. This is despite the fact that the point of highest integration between the quoted material and the rhythmic motives occurs in the central section of the piece. In effect, as the Chopin prelude fades away, the rhythmic motives grow stronger. This is very different from Chameleon Music where the rhythmic intensity mimics the evolution of the Mozart quotations. In other words, rhythmic intensity grows with the heightened use of quotation to the center of the piece, where the overlaying of quoted material also creates the greatest amount of rhythmic interest. As the borrowed fragments fade away toward the end of the piece, so does the rhythmic intensity.

Both Duo Chopinesque and Chameleon Music represent a significant step in the evolution of the percussion ensemble. They both represent a growing trend among university programs to commission seasoned composers to write for the percussion ensemble. In addition, both works are written for the mostly mallet type of percussion ensemble, a medium that more composers of percussion ensemble music are choosing for its variety. In the mostly mallet setting, composers have the freedom to work with melodic and harmonic elements rather than being restricted to rhythm and timbre. In essence, composers feel they have more possibilities when working with both pitched and non-pitched instruments, rather than non-pitched instruments alone.

Duo Chopinesque and Chameleon Music are also significant for their use of quotation, a technique that is extremely rare in the percussion ensemble medium. When quotation is used effectively in the percussion ensemble, it has the potential to attract a wider audience to the idiom because the audience has some sense of familiarity. The unique timbres of a percussion ensemble, and the instruments themselves, are widely unknown to most people; using quotation is one way to bring something recognizable into this situation. However, when using quotation, there is the danger of creating a work that is perceived as less successful than the original. Gipson relates:

Using quotation sources in any modern work is a challenge, because you obviously have the original, which by any measure has been successful or you would not be quoting it. So, I think when you use quotation, you run the risk of comparison with the original in terms of its effectiveness. In both of these cases, (Welcher and Hennagin) did incredibly good work in not having the quoted material sound trite or in any way diminish the importance of the original. In both of these pieces, (Welcher and Hennagin) did a wonderful job making the quoted material tremendously, musically substantive.¹

The use of quotation in Duo Chopinesque and Chameleon Music is unique in the percussion ensemble medium. However, the widespread success that these pieces have enjoyed is due to the compositional skills of the composers. While quotation can be useful in gaining a wider audience to percussion literature, it is not essential to the development of the genre. However, commissioning high caliber composers to write for the percussion ensemble is essential. The percussion ensemble, and in particular, the mostly mallet type of percussion ensemble, has become an integral part of university percussion programs. However, much of the music composed for this idiom has not been

¹ Richard Gispon, interview by author, 2 July 1999, Oklahoma, tape recording, University of Oklahoma.

widely received due largely to the lack of skilled composers writing for the genre. Such is not the case with Duo Chopinesque and Chameleon Music, where two widely acknowledged composers, Michael Hennagin and Dan Welcher, contributed works to the medium. By continuing to commission established composers to write for this medium, major works such as Duo Chopinesque and Chameleon Music will elevate the standards of quality repertoire for percussion ensemble.

APPENDIX A

PRELUDE IN E MINOR BY FREDERIC CHOPIN

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It includes a piano introduction and a vocal melody with lyrics in French and English. The piano introduction is marked 'p' and 'espressivo'. The vocal melody is marked 'p' and 'espressivo'. The lyrics are in French and English. The French lyrics are: 'Le cygne est le plus noble des oiseaux. Il est blanc et pur. Il a une voix douce et mélancolique. Il est le roi des lacs et des étangs. Il est le symbole de la pureté et de la noblesse.' The English lyrics are: 'The swan is the noblest of birds. It is white and pure. It has a soft and melancholy voice. It is the king of lakes and ponds. It is the symbol of purity and nobility.' The score is written for a piano and a voice. The piano part is in the left hand and the vocal part is in the right hand. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante'. The score is for a solo voice and piano. The piano part is written for the left hand and the vocal part is written for the right hand. The lyrics are in French and English. The French lyrics are: 'Le cygne est le plus noble des oiseaux. Il est blanc et pur. Il a une voix douce et mélancolique. Il est le roi des lacs et des étangs. Il est le symbole de la pureté et de la noblesse.' The English lyrics are: 'The swan is the noblest of birds. It is white and pure. It has a soft and melancholy voice. It is the king of lakes and ponds. It is the symbol of purity and nobility.'

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody and the corresponding bass line. The second system contains the next four measures. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody features various note values including quarter, eighth, and sixteenth notes, as well as rests. The bass line consists of a continuous eighth-note accompaniment. The score is labeled with measure numbers 1 through 8. The first system is labeled with measure numbers 1, 2, 3, and 4. The second system is labeled with measure numbers 5, 6, 7, and 8. The score is also labeled with the title 'The Rose Tree' and the number '5'.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass clef staff in the first system features a continuous eighth-note accompaniment pattern. The second system continues this pattern. The score concludes with a final measure in the treble staff showing a quarter note G4 and a quarter note A4, and the bass staff showing a final chord.

Handwritten musical score for "The Rose Tree". The score is written on two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody in the treble staff consists of half notes and quarter notes, with fingerings indicated by numbers 1-5. The bass staff features a continuous eighth-note accompaniment. The piece concludes with a double bar line and a fermata. The tempo marking "stretto" is written above the final measure.

Musical score for "The Rose Tree" (No. 17). The score is in G major (one sharp) and 2/4 time. It consists of a vocal melody and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 17 through 22. The second system contains measures 23 through 28. The piano part features a prominent bass line with many triplets and a steady accompaniment. The vocal part is a simple melody with some grace notes. The score includes dynamic markings such as *f* (forte), *dim.* (diminuendo), and *p* (piano). There are also performance instructions like "Ped." (pedal) and "Tr." (trill). The piece ends with a double bar line and a repeat sign.

Handwritten musical score for a piece titled "Smorz." (Smorzando). The score is written on two staves, Treble and Bass clef, in G major (one sharp). The tempo/mood is marked "smorz." and the dynamics are marked "pp". The score includes fingerings (1-5) and a final cadence.

APPENDIX B

BORROWED MATERIAL FROM MOZART'S SONATAS

From the Adagio of Mozart's Sonata in F Major, K.280



From the Andante of Mozart's Sonata in Bb Major, K.281



From the Andante of Mozart's Sonata in F Major, K.330

The image displays two systems of musical notation for the Andante of Mozart's Sonata in F Major, K.330. The first system consists of a piano (right) staff and a bass (left) staff. The piano staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a series of chords and single notes, with fingerings indicated by numbers 1-5. The bass staff starts with a bass clef and contains a continuous eighth-note pattern, also with fingerings. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). The second system continues the piece, with the piano staff showing more complex melodic lines and the bass staff providing harmonic support. Dynamics range from *f* (forte) to *p* (piano). The notation includes various musical symbols such as slurs, ties, and repeat signs.

From the Adagio of Mozart's Sonata in F Major, K.332

Adagio. 



The musical score is written for piano and bass. It begins with the tempo marking 'Adagio.' and a circled 'C' symbol. The first system shows a piano (p) dynamic in the right hand and a crescendo (cresc.) marking in the left hand. The second system features piano (p) and fortissimo (fp) dynamics. The third system includes piano (p) and crescendo (cresc.) markings. The fourth system shows fortissimo (f), piano (p), and mezzo-forte (mf) dynamics. The score includes various musical notations such as slurs, ties, and fingerings.

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